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The Speech Teacher

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Volume V

Number 1

A Philosophy to Guide Us in
Teaching Public Speaking

Ralph N. Schmidt

A Bibliography of Studies in the History
of Speech Education from 1925

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BOOK REVIEWS · IN THE PERIODICALS
AUDIO-VISUAL AIDS · THE BULLETIN BOARD

January 1956

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A Philosophy to Guide Us in Teaching Public Speaking	<i>Ralph N. Schmidt</i>	1
A Bibliography of Studies in the History of Speech Education from 1925	<i>Giles Wilkeson Gray</i>	8
Film Study in British Universities	<i>Stanley Reed</i>	21
The First Course in Speech	<i>Donald E. Hargis</i>	26
Paperbacks: The Teacher's Friend III. Oral Interpretation of Literature	<i>Wilma H. Grimes</i>	34
A Speech of Definition	<i>Morris Val Jones</i>	37
Poor Reading, Handmaiden of Poor Speech	<i>Norma Maynard</i>	40
Integrating English Literature with Radio	<i>Lucile M. Roth</i>	47
Principles of Learning: Their Application to Rehearsal	<i>Samuel Elkind</i>	51
Rating Discussants	<i>Sam L. Becker</i>	60
Cross-Examination in Academic Debating and	<i>Lloyd H. Fuge</i> <i>Robert P. Newman</i>	66
Book Reviews		
History of Speech Education in America	<i>Wilbur E. Gilman</i>	71
Radio and Television Communication	<i>Glenn Starlin</i>	72
Speech and Hearing Therapy	<i>Helen Vogel Hunt</i>	73
Twenty-One Years with Children's Theatre and Miniature Plays	<i>Alberta Lewis Humble</i>	74
Philosophy and Analysis	<i>Joseph LaLumia</i>	74
Group Dynamics: Research and Theory	<i>John Keltner</i>	75
The Child's Book of Speech Sounds in Rhymes	<i>Martin H. Spielberg</i>	76

Introduction to Speech	<i>H. Hardy Perritt</i>	76
Listening for Speech Sounds	<i>Louise M. Ward</i>	77
Concise Dictionary of American Grammar and Usage	<i>Robert W. Albright</i>	77
The Situation of Poetry	<i>Patricia McIlrath</i>	78
Integrative Speech	<i>J. H. Baccus</i>	79
In the Periodicals		80
Audio-Visual Aids		83
The Bulletin Board		86

2

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The SPEECH TEACHER

Vol. V, No. 1

January, 1956

A PHILOSOPHY TO GUIDE US IN TEACHING PUBLIC SPEAKING

Ralph N. Schmidt

EVERY teacher of speech is guided by a philosophy. All teaching is in consonance with the philosophy which dominates the teacher at the time of the teaching. Were this philosophy constant and consistent, were it conscious, there would be no excuse for this paper. However, too frequently this is not the case. Recognizing my own shortcomings and failings in this respect, I have attempted to think through a conscious, consistent, relevant philosophy as a guide to my own teaching and, perhaps, as a stimulus to the thinking and teaching of others similarly minded.

That there will be disagreement within the profession concerning the adequacy and effectiveness of the forthcoming philosophical tenets I accept as a matter of course. With five philosophies

As individuals often make New Year's resolutions, so each volume of a professional journal might well begin with a re-examination of the principles underlying the profession: Volume IV of *The Speech Teacher* began with Professor Karl R. Wallace's "An Ethical Basis of Communication"; the first number of Volume V begins with this essay in which Professor Schmidt probes the fundamental purposes of more fields of teaching than that of public speaking to which he limits his remarks.

Professor Schmidt is Chairman of the Department of Speech of Utica College of Syracuse University. He received his bachelor's degree from Carroll College, his master's from Northwestern, and his doctorate from Syracuse. Earlier essays have appeared in *The Speech Teacher*, *The Quarterly Journal of Speech*, and *Today's Speech*.

of education set forth in the *Forty-First Yearbook of the Society for the Advancement of Educational Research*¹ as operating in the modern world, it is to be expected that there will be at least five different basic guiding principles underlying speech instruction. Notwithstanding, it is hoped that through a fixation of thought upon the philosophy underlying that teaching some contribution in the practical application of these principles will result.

As a teacher of public speaking (of the invention and organization of ideas for oral presentation to an actual audience) I have limited the term "speech education" as used in this exposition to that area of the broad term "speech." I have excluded "speech re-education" (or correction), "speech pedagogy" (or training of speech teachers), dramatics, oral interpretation, voice and diction, and radio and television. This limitation does not mean that the philosophy developed is necessarily inapplicable to all or any of the excluded areas. It simply means that they are not here taken under consideration and that any special problems inherent in their teach-

¹ John S. Brubacher, "Purpose and Scope of the Yearbook," in *Philosophies of Education* ("The Forty-First Yearbook of the National Society for the Study of Education," Part I [Bloomington, Illinois: Public School Publishing Company, 1942]), p. 5.

ing are not examined in terms of the philosophy.

I

The basic tenet in my philosophy of speech education is older than Christianity itself. It has its origin in the Platonic-Aristotelian concept of the orator as the good man speaking—the concept expressed by Quintilian in Book XII of his *Institutes of Oratory*: “. . . I affirm that no man can be an orator unless he is a good man.”² The term “orator” as here used does not refer to the Fourth of July or Memorial Day speaker of literature and memory who “orates” with flamboyant gestures, bombastic style, strident or mellifluous voice, and stereotyped phrases. Neither does it refer to the high school or college speaker who is trying to take the “right” stand for or against a proposition or topic (selected by a local or national special interest for him and all the other contestants), trying to deliver this stand in the manner which will strike the chords of response in the judges chosen for their strong predilection toward that “right” stand, in order that he may win a scholarship, or a war bond, or an all-expenses-paid trip, or designated merchandise. Quintilian (35?-100? A.D.), Aristotle (384-322 B.C.), and Plato (427?-347 B.C.) were referring to the public and private personages of their days who used the art of speaking in order that truth might prevail in the legislature, in the courts, and in the occasional addresses common to all civilizations. In contrast to the ancient orator was the Sophist, the man who used his skill to gain his own selfish advantage, irrespective of the social weal. The term “orator” as here used does refer to

those private and public spokesmen of today, in all walks of life, who speak in order to help bring order out of confusion and chaos, who seek to find the solution which will be most beneficial to society as a whole rather than to only a small segment or class of society. My basic tenet requires that in our teaching of public speaking we are ever alert that our students do not “win friends and influence people” by the mere exercise of stratagems and the use of falsehoods, but that they be ethical in all their speech relationships.

To many this definition may seem supererogatory. They may consider it (as I do) a fundamental underlying all education, to be taken for granted and not requiring elucidation in a philosophy to guide one in teaching public speaking. And yet, it is common knowledge that all speakers are not good men (or women) and are not ethical in all of their speech relationships. This fact is recognized by the great majority of the teachers and writers in the field of speech. In his presidential address to the 1943 General Session of the National Association of Teachers of Speech (now the Speech Association of America), Dr. Robert W. West indicated that, as members of a profession, we might well consider limiting our services to those who would put to useful and social purposes rather than to individually profitable but socially reprehensible purposes the skills and techniques we teach. I would not go so far as Dr. West's message³ proposes, but I do feel that it is our duty, and should be an integral part of our philosophy, so to conduct our classes and so to criticize the speeches of our students as to deter mere opportunism, demagoguery, and charlatanism.

² H. E. Butler (trans.), *The Institution Oratoria of Quintilian* (4 vols.; Cambridge, Massachusetts: Harvard University Press, 1921), IV, 357.

³ Robert West, “The Prospect for Speech Education,” *The Quarterly Journal of Speech*, XXX (April, 1944), 143-146.

In explaining the first and basic tenet in my philosophy of speech education, I have already indicated its source in Aristotelian philosophy. So basic is it, however, that it finds sanction in all of the major philosophies of education. John Dewey, the spokesman for pragmatism, says

The business of reflection in determining the true good cannot be done once for all, as, for instance, making out a table of values arranged in hierarchical order of higher and lower. It needs to be done, and done over and over and over again, in terms of the conditions of concrete situations as they arise. In short, the need for reflection and insight is perpetually recurring.⁴

The experientialists do believe in the good man and they believe that his growth is a continuous process. The distinguishing characteristic of their belief on this tenet is that the good is not set and constant, but ever-changing in terms of human life. Among the teachers of speech the firm believer in pragmatism can accept this tenet of speech education and constantly strive to move his students along the path toward good through providing meaningful experiences.

Scholasticism, which is sometimes identified with Catholicism, but which is equally applicable to militant Protestantism, and might with truth be termed "Parochialism," has no quarrel with the tenet that the speaker should be a good man. Scholasticism is based upon the belief in Divine revelation and its aim is the achievement of the good man.

In those Sacred Pages alone are given in concrete demonstration the attributes of ideal teaching; there appears the perfect Teacher. Man has not yet glimpsed the simplicity, albeit the completeness, of the educational philosophy propounded and elucidated in the Scriptural narrative. There and only there is available a

treatise on true education, its nature and its content, second to none on earth.⁵

Edward H. Reisner summarizes the stand of the idealists on this question of ethics and morality:

... the modern idealist imbued nature with a living soul, making it not so much an artifact of God as the objectification of God himself. Instead of being a lawmaker for mankind, God was realized in the moral actions of mankind and only therein. He was as much dependent upon the human individual for the expression of His own inner strivings and purposes as man, on the other hand, was dependent upon God for the impulse to moral activity. The individual man thus became a partner of God, rather than a very inferior subject dependent upon divine light and guidance. By this transposition man's ethical life became, in effect, a cooperation with God.⁶

Clearly, then, the educational philosophy of idealism not only permits, but demands, this tenet.

This tenet is not in conflict with the philosophy of realism, either. The realist is distinguished by his belief in the principle of independence, which belief means that he is convinced that entities exist independent of the knowledge process—that experiences do not create objects, but merely disclose them. "For the realist, becoming known is an event that happens to things assumed to exist prior to and independently of the act of knowing."⁷

The central business in intellectual education is to direct the activities of the learner so that he will come into mental possession of the important elements of the truth tradition, the most valuable subject-matter available; that he will be able to use the elements of this tradition as means to a more abundant life; and that he will have had enough practice in

⁵ Robert L. Cooke, *Philosophy, Education and Certainty* (Grand Rapids, Michigan: Zondervan Publishing House, 1940), p. 376.

⁶ Edward H. Reisner, "Philosophy and Science in the Western World: A Historical Overview," in *Philosophies of Education*, p. 24.

⁷ Frederick S. Breed, "Education and the Realistic Outlook," in *Philosophies of Education*, p. 93.

⁴ John Dewey and James H. Tufts, *Ethics* (rev. ed.; New York: Henry Holt and Company, 1932), p. 230.

the technique of thinking to become a problem-solver himself.⁸

To the realist, then, the concept of the good man is pre-existent—it is a part of the truth tradition, of the more abundant life. To the speech teacher with a basic philosophy of realism, the purpose of public speaking will be to disclose that pre-existent concept.

The acceptance of this tenet in one's personal philosophy of speech education would demand a reorientation of emphasis toward the content of the speeches themselves, upon its accuracy, its pertinence, and its reliability. Present day stress, in some quarters, upon delivery, poise, and "personality" to the neglect of the subject matter itself is based upon the assumption that since "speech has no subject matter of its own" it is indefensible for the teacher of speech to criticize the content of a student speech except in terms of its organization and the methods of its delivery. Such an assumption is contrary to our basic tenet of speech education, for to accept any drivel, providing it be in proper form and pleasingly delivered, is not conducive to the development of the good man. To accept without protest animated, enthusiastic, convincing, presentations of falsehoods, misquotations, unsupported assertions, and the like is not in consonance with any of the basic philosophies of education espoused today.

In the classroom this tenet calls for the development of the questioning rather than the accepting mind, not only when the student assumes the role of speaker, but also when he serves as listener. It is true that we have no right in our criticism of speeches as presented by students to indoctrinate, to espouse any set of beliefs, or to assert a dicta-

torial censorship over subject matter or thought. That is, we have no right to foist upon our students our own personal social, political, economic, or religious convictions. Insofar as we advocate our own convictions in these fields, we are to that extent leaving the field of public speaking and entering those other fields. We do not claim to be teaching these other subjects; our students came to us to learn the principles of public address. To teach the principles of public address is our duty. But it is also our duty, and our right, to expose to class view all subterfuges, inaccuracies, misrepresentations, and falsifications. Since the skills and techniques which we teach can be used for evil as well as for good, and since our basic philosophical tenet is that we shall so teach that these skills and techniques shall be used for good, we must continually hold before our students that ideal of speech education. We must develop in our students the ability to detect unethical practices in the speaking of others and to rise above them in their own. This ability cannot be developed by commenting only upon delivery and organization. It can be developed only by emphasizing in our comments and our personal example the importance of the ethical relationships necessary between the speaker and his audience and his subject matter.

II

The second tenet in my philosophy of speech education is the recognition that there are no absolutes in public speaking other than that of genuineness of communication—which in itself has many patterns and follows no set path. Public speaking, as I have defined it, has as its purpose communication with an audience. The public speaker seeks to transmit his thought on a particular sub-

⁸ Frederick S. Breed, *Education and the New Realism* (New York: The Macmillan Company, 1939), p. 219.

ject or issue to the audience. To do so he utilizes both vocal and physical techniques and he adapts these oral and bodily techniques to the reactions of the audience as he perceives them. The more genuine the communication, the greater the mental interaction between the speaker and his audiences. But in achieving this interaction there is no immutable rule. There is no one manner of vocal presentation which is best for every audience, or even for one audience, every time. Likewise, there is no best manner of physical action: "One man's meat is another man's poison." To be successful in a public speaking situation, a speaker must be genuinely communicative. This is a *sine qua non*, but it is not an absolute, since there is no perfect way of being genuinely communicative for all speakers, or for one speaker all of the time, or for one speaker at any one time. Just as people differ in size, proportion, symmetry of figure, color of hair and eyes and skin, configuration of face, height and weight, so they vary in the aspects of voice, and gesture, and diction. Yet we all know that speakers who differ greatly in the mechanics of speech are, nevertheless, genuinely communicative.

With this tenet the realist will have trouble if he looks too closely at the "no absolutes" and permits himself to interpret the tenet in terms of the principle of independence alone. If, however, he considers the "relatively permanent elements of experience and the importance of acquiring knowledge of such elements,"⁹ he will see the tenet in its realistic perspective. The relatively permanent element of experience in this tenet is that of genuineness of communication. The true realist will be concerned with acquiring knowledge of

the elements, the pseudo-realist in postulating irrevocable principles, which must be met if genuineness of communication is to occur. Interpreted in this light, the principle of independence supports the tenet, for it merely states that genuine communication exists of itself and that as we study its elements this pre-existent concept is more and more disclosed to us.

That there are no absolutes in public speaking other than that of genuineness of communication is in complete conformity with the Aristotelian philosophy. Although Quintilian was speaking of disposition (sometimes narrowly interpreted as arrangement) the appropriateness of his remarks is evident:

... these rules have not the formal authority of laws or decrees of the plebs, but are, with all they contain, the children of expediency. I will not deny that it is generally expedient to conform to such rules, otherwise I should not be writing now; but if our friend expediency suggests some other course to us, why, we shall disregard the authority of the professors and follow her . . . in all his pleadings the orator should keep two things constantly in view, what is becoming and what is expedient. But it is often expedient and occasionally becoming to make some modification in the time-honoured order.¹⁰

Granted that this quotation does not specifically endorse genuineness of communication, it does specifically endorse the concept of the lack of absolutes and the need for constant adaptation to the exigencies of the situation. The Aristotelian will have no difficulty in following this tenet.

Neither will the pragmatist. Turning again to John Dewey we find this pertinent statement:

A . . . significant change that would issue from carrying over experimental method . . . concerns the import of standards, principles, rules. With the transfer, these and all tenets and creeds about good and goods, would be recognized to be hypotheses. Instead of being

⁹ Breed, "Education and the Realistic Outlook," p. 108.

¹⁰ Butler, *op. cit.*, I, 293.

rigidly fixed, they would be treated as intellectual instruments to be tested and confirmed—and altered—through consequences effected by acting upon them. They would lose all pretense of finality—the ulterior source of dogmatism.¹¹

Furthermore, the concepts of the Principle of Interaction and of the Principle of Continuity of Experience developed in his *Experience and Education*, clearly support the tenet.

There being no divine revelation respecting speech education in Holy Writ, the scholastic will need to examine our philosophical tenet respecting the lack of absolutes other than genuine communication in the light of the general message of Christianity. Since that message is variously interpreted among its proponents, it may be assumed that here, too, there may arise variations of interpretation. It is, however, clear—from the actual speaking practices of the scholastics themselves—that, if there is any absolute, it is not being approximated. Genuine communication is stressed, but no single road is being followed.

III

The third tenet in my philosophy of speech education is that it shall be available to all. No one is to be excluded. Sex, color, age, intelligence, previous education, ethical standards, none of these is to be used to discriminate against anyone seeking to become a more proficient speaker in audience situations. Since the basic tenet in our philosophy of speech education has been indicated as the development of the good man speaking and our second as the recognition that there are no absolutes in public speaking other than that of genuine-

ness of communication, it is obvious that in accepting all types and classes and conditions of individuals into our courses, we do not intend to permit them to leave our instruction without a leavening through the application of those principles. It is equally obvious that no man can fail to profit from the improvement of his ability to communicate genuinely with an audience, and that, therefore, irrespective of any limitations imposed by nature, it is to his advantage to utilize speech education insofar as his ability will permit. This tenet is in no way to be taken to mean that there shall be equality of speech education; it means that there shall be equality of opportunity. All shall have the same chance to learn and to apply; the degree of individual profit is determined, not by us, the teachers of speech, but by the individuals themselves.

This tenet is fully consistent with pragmatic philosophy. Again quoting from Dewey, "It is no easy matter to find adequate authority for action in the demand, characteristic of democracy, that conditions be such as will enable the potentialities of human nature to reach fruition."¹² Clearly, the potentialities of human nature cannot reach fruition if all men are not afforded an equality of opportunity—especially in the one field which has as its purpose the development of the ability to communicate genuinely with one's fellows. With this tenet Harry S. Ganders, former Dean of the School of Education at Syracuse University, is in hearty accord, for it forms one of the key points of his graduate course in the Philosophy of Education. In it he affirms his belief that within our lifetime, at least in New York State, education will be made available to all who want it for as long

¹¹ John Dewey, *The Quest for Certainty: A Study of the Relation of Knowledge and Action* (New York: Minton, Balch and Company, 1929), p. 277.

¹² John Dewey, *Freedom and Culture* (New York: G. P. Putnam's Sons, 1939), p. 129.

as they want it. Dean Ganders is not a complete pragmatist, but his predominant tendencies are in that direction. The fact that he is not a complete pragmatist is in itself evidence that all pragmatists, even those only partially so, are in agreement with this tenet of our philosophy for speech education.

That the scholastics would be in agreement with this tenet of our philosophy

is evident to anyone with even a cursory acquaintance with the basic principles of Christianity. The teachings of Christ consistently teach the equality of all men before their Creator. If, therefore, all men are equal in the sight of God, it is no great step to the conclusion that all men are entitled to an equality of opportunity in matters secular as well as religious.

EXCURSUS

... And yet rhetoric ought to be used like any other competitive art, not against everybody,—the rhetorician ought not to abuse his strength any more than a pugilist or pancratiast or other master of fence; because he has powers which are more than a match either for enemy or friend, he ought not therefore to strike, stab, or slay his friends. And suppose a man who has been a pupil of a palaestra and is a skillful boxer, and in the fullness of his strength he goes and strikes his father or mother or one of his familiars or friends, that is no reason why the trainer or master of fence should be held in detestation or banished,—surely not. For they taught this art for a good purpose, as an art to be used against enemies and evil-doers, in self-defense, not in aggression, and others have perverted their instructions, making a bad use of their strength and skill. But not on this account are the teachers bad, neither is the art in fault or bad in itself; I should rather say that those who make a bad use of the art are to blame. And the same holds good of rhetoric; for the rhetorician can speak against all men and on any subject, and in general he can persuade the multitude of anything better than any other man, but he ought not on that account to defraud the physician or any other artist of his reputation merely because he has the power; he ought to use rhetoric fairly, as he would also use his combative powers. And if after having become a rhetorician he makes a bad use of his strength and skill, his instructor surely ought not on that account to be held in detestation or banished. For he was intended by his teacher to make a good use of his instructions, and he abuses them. And therefore he is the person who ought to be held in detestation, banished, and put to death, and not his instructor.—Plato, *Gorgias*, translated by B. Jowett.

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This bibliography is a project of the SAA Study Committee on the History of Speech Education. As is true of a majority of committee projects, one person has been chiefly responsible for its execution.

Does anyone need an introduction to Professor Gray? Those who were not readers of *The Quarterly Journal of Speech* from 1939 to 1941 (the period of his editorship of that journal) surely know *The Bases of Speech*, the classic textbook which he wrote in collaboration with Claude M. Wise. More recently he collaborated with our current Executive Secretary, Waldo W. Braden, on *Public Speaking: Principles and Practice*. Our author is a Professor of Speech at the Louisiana State University, but his benevolent influence on the professional and personal lives of the members of our profession has ranged far beyond the circle of his students there.

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EXCURSUS

... Infants are lively enough; their senses are all wide awake; but if you put them into a class, and require them to give their united attention to any thing, then comes the tug of war. Heads, arms, legs, bodies, and tongues, are all in motion. An ordinary person cannot make them sit still, or *look still*, or give two minute's continuous attention to any thing he says; but as soon as there comes before them, a man of strong and earnest nature,—a *born teacher*, he hushes them into silence at once, by a gesture; he fascinates every eye by his earnest gaze; he presents his subject vividly, and simply;—he throws his soul into it; and the little ones hang on his looks, and listen to his words, and partake of the enthusiasm which he feels and shows, and communicates to them. If an ordinary man, not a *born teacher*, attempt to imitate this, he fails. There is not about his natural manner,—his natural language, (so to speak) enough of earnestness and power, to arrest and control the minds of his class, he cannot *magnetize* them, he cannot hold their attention, and so he has to resort to other modes. For earnestness, he is very apt to substitute anger; and he calls in artificial appliances, promises and rewards, or more commonly, threats and punishment, to supply his own short comings.—Samuel Gridley Howe, "Training and Teaching Idiots." (Massachusetts Senate Report No. 38.) Boston: 1850, pp. 51-52.

FILM STUDY IN BRITISH UNIVERSITIES

Stanley Reed

UNIVERSITY education in Britain is liberal in outlook and conservative in structure, making virtues of both qualities. No slightest gesture of restriction in the realm of ideas is tolerated, yet, on the other hand, attempts to modify—even to broaden—the purposes and nature of university education are nearly always fiercely resisted. It is sometimes argued, particularly by those engaged in technical education, that the didactic and scholastic purposes of the older universities were framed to the requirements of eighteenth century gentlemen, and are therefore inappropriate to the needs of twentieth century teachers, politicians, and engineers. Alongside Oxford and Cambridge now stand the new universities, whose number steadily increases, the "Redbricks" of nineteenth and twen-

In the hope of stimulating study of the film in this country, in this issue of *The Speech Teacher* appears the first of a series of essays on the study of film in Europe. Mr. Reed, who graciously took time out of a very busy schedule to write this article almost a year before its publication, is "an ex-teacher who from choice spent most of his eighteen years of classroom work in 'difficult' schools in the East end of London; finding cinema a passion with the boys and girls in these areas [he] introduced into the curriculum film appreciation work, solidly based on their normal cinema going experience." He took his baccalaureate in modern languages from London University. As part of his interest in local government (on which subject he wrote a high school textbook), Mr. Reed made a film, *Neighbourhood 15*, which the Central Office of Information in London bought, and which has been widely shown abroad.

Since 1950 Mr. Reed has been with the British Film Institute; under his sponsorship its Film Appreciation Department has assisted adult film societies and introduced the teaching of film appreciation into schools of all types. He is a member of the Advisory Committee to the British Board of Film Censors, and is at work on his second textbook on the cinema.

tieth century foundation. One might expect to find a changed outlook in these newer homes of learning, but despite variations in emphases, in the scope of the education provided, and in the sort of research undertaken, generally speaking, British universities are united in a determination to resist pressures towards any modification of their functions which might imperil the fundamental concept of university education as traditionally held in Britain. In particular a firm line is drawn between academic and professional education. True, a man who intends to become an industrial chemist may feel that the best way to begin is by taking a science degree at Cambridge. Cambridge will happily teach him chemistry, but it will not undertake to turn him into an industrial chemist. He may be interested in the chemistry of paint; Cambridge will teach him chemistry, but not the chemistry of paint. The system has the obvious disadvantage that when the student leaves the university equipped with a degree and an excellent theoretic knowledge he is useless in a paint factory. Having learned, he must now learn his job. But the universities are adamant that their business is knowledge and not the application of knowledge; their task is to educate and to advance learning, not to train professionals; to merge the two tasks would lead inevitably to lower standards.

This feeling against professional education as a function of the university sometimes finds expression in shocked comments on certain American universities where, it is rumored—the picture

is doubtless exaggerated—that one can take a course of study in news photography or mortuary science and qualify for degrees in other vocational subjects which could never find a place within the traditional and jealously preserved faculties of British universities.

This conservative view on the function of a university, which nearly all educationists in Britain (including the author) support, makes the task of introducing a new subject into British university education a formidable one, and it should be said at once that film has not yet succeeded in establishing itself as a proper subject for university study. There is no Department of Film at any British university; there is no academic qualification available to students of film, and no recognised course of study. Nevertheless, interest in film in both its sociological and aesthetic aspects grows steadily in academic circles in Britain, and even within the walls of the universities acceptance of film as a fit subject for study may not be far off. Advocates of the serious study of the cinema will be disappointed if film is not established as an intramural subject within a decade.

Already, Bristol University offers an opportunity to the serious student of film. At Bristol there is a Department of Drama offering a three year course with the possibility of a fourth post-graduate year. To the British observer visiting Bristol this Department seems at first sight to be run on somewhat unusual lines. The course combines with book and lecture study of drama practical exercises in play construction and performance. The nerve centre of the Department is a small but ingeniously practical workshop where a variety of stages from Greek to proscenium types can be set up. Bristol has a traditional interest in drama, and has its own much-

respected "Old Vic" company, using the city's lovely eighteenth-century Theatre Royal; the proximity of the "Old Vic" gives an obvious advantage to the University, and excellent collaboration between the Department of Drama and the producers and technicians is maintained. If suspicion is aroused that Bristol has flouted British university tradition by giving professional training, however, the charge is quickly dispelled; the practical work at Bristol and students' contact with the "live" stage are regarded strictly as part of the academic study of drama. The problems of production are studied in order to help understanding of the aesthetic of drama, and performances in the Greek, Roman, or Elizabethan manner are merely exercises in a study of dramatic history.

At Bristol, film is held to be a form of drama, and consideration of its peculiar aesthetic and techniques is regarded as a necessary part of dramatic studies. In the same way radio and television drama are embraced by the curriculum. Inevitably some students find a particular interest in the film branch of their studies, or in the radio and television branches, and these are encouraged to specialize in their chosen branch during a third year.

The significance of this development—a quite recent one—at Bristol University will be obvious, and I have written of it in detail because it offers the only overt evidence at the present time of the softening temper of university authorities towards the idea of admitting film within its walls.

Some of the graduates who take the Bristol course in drama subsequently go on to make education their profession and become teachers of drama or drama advisers to local education authorities. If and when film advisers are required by education authorities to foster and

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guide the rapidly growing interest in English education (less evident in Scotland) in the teaching of film appreciation in primary and secondary schools, they may well come from Bristol.

If film has no more than a foothold within the walls of the universities, it is widely accepted in the extra-mural field. The extra-mural departments of British Universities work with a wide variety of organizations, particularly with the long-established Workers Educational Association, and also with the education units in the services, and courses on various aspects of cinema are common in their programs. London, Hull, and Oxford show particular interest in mounting courses on the film.

In London, the British Film Institute, an official body with Government financing, is a recognized centre of the London University Extra-Mural Department, and the moment of writing two twenty-four lecture evening film courses are in progress, being held in the private theatre of the Institute. An outline of the content of one of these courses—this particular one is jointly tutored by Denis Forman, Director of the Film Institute and Ernest Lindgren, Curator of the National Film Library—serves to indicate the level of study. The basis of the course is the close analysis of seven set films; the films are widely varied in their nature: *The Battleship Potemkin*, *The Red Badge of Courage*, *Odd Man Out*, *Intolerance*, *Destry Rides Again*, *Bicycle Thieves*, and *On The Town*, and are studied from various viewpoints: historical, sociological, technical, and in all their important aesthetic aspects. The viewing of the films (apart from extracts, which are of course used extensively in the lectures themselves) involves additional compulsory sessions for the students. Lecture sessions last for two hours, and students are

required to hand in a specified minimum quantity of written work. The second course, tutored by another member of the British Film Institute's staff, Mr. John Huntley, ranges more widely, and uses a greater variety of film examples; its emphasis is perhaps rather more on production aspects of film. Both courses were heavily oversubscribed, and a waiting list for next year was prepared before the courses opened.

These two current examples are as typical as any of the courses offered by extra-mural departments in Britain. There are some longer courses: Mr. Huntley, for instance, who has been more active than anyone else in extra-mural film work in England, last year completed a three-year course, consisting of two twenty-four lecture and one thirty-six lecture sessions with substantially the same group.

All courses of this kind conclude with a written examination which students who have made a satisfactory attendance are allowed to take. Dr. Roger Manvell is official Examiner to London University, and on the basis of his assessment of students' papers diplomas are awarded.

Extra-mural study of this kind is by no means confined to London, although the majority of courses outside the capital are of shorter duration. The Extra-Mural Department of Hull University has been providing film courses for many years in widely differing situations; a number of short film courses for National Service men have been a particular feature of their program, as have film courses in the rural townships of the Hull hinterland. I remember a lecture series I myself gave in the old English country town of Louth, which took place in the local museum. The screen stood on a case of stuffed birds, the projector on a display cabinet of

Neolithic flint implements; the illustration for the opening lecture, I remember, was the earthquake scene from *San Francisco*, which looked and sounded a little odd in the musty surroundings. As is usual with courses of this kind, the audience consists very largely of people whose acquaintance with the commercial cinema is slight; their interest in the subject is often sociological in origin, and they are concerned with film as a contemporary phenomenon rather than as a source of pleasure. This attitude and the basic ignorance of most of the course members on film matters sometimes makes things difficult for the film lecturer, who has to begin by changing the attitude of his students to the subject they have come to study. (*San Francisco* was a shock tactic.)

Perhaps the best progress towards the serious study of film in Britain has been achieved in child education. In recent years a movement probably unique in this particular field has developed in British schools which aims to create a more selective and discriminating film audience by the introduction of "film appreciation" into schools. This movement has come from the bottom, started by classroom teachers who have discovered at first hand the preoccupation of many of their pupils with the cinema (child film attendance in Britain is today probably the highest in the world), but it is having its repercussions in administrative circles in education and at the higher academic levels. There is growing demand for effective training, both about film itself and in teaching methods. At present the British Film Institute, although not formally an educational body, partly supplies this need, mounting courses for local education authorities and teacher groups and running schools of its own, notably the annual two-week residential

Summer School; but this touches only the fringe of the problem and the Institute is anxious that more appropriate bodies should take over teacher-training responsibility. Teacher-training in Britain is carried out partly at the universities, which have their education departments awarding post-graduate diplomas, and partly in training colleges, variously owned and administered. Most teachers receive their professional training at the latter, and it is here that courses in film need to be established. A start has been made with unofficial courses, and there is no doubt that far more would be done were it not for the fact that the training colleges have in most cases no lecturer capable of introducing a film course. The training colleges have their link with the universities through the Institutes of education now established at nearly all universities, which serve not only to keep the colleges in touch with each other and with the universities, but also to give links with local education authorities and the teachers in the schools.

The film question has been tackled most vigorously in London, where a permanent Committee of Training College Lecturers has been set up, with a representative of the British Film Institute on it, at the University Institute of Education. A group of interested training college lecturers has been meeting for over two years, attending a film course and occasional lectures and discussions, meeting film people and visiting studios. In several colleges experimental film courses for teachers in training have been instituted, and at Goldsmith's College in London, the largest teacher training establishment in Britain, the film course is entering its third year.

Encouraging as is this progress, the obstacles to be overcome before film can become generally taught in Britain are

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considerable. The most important restraint at present is probably the lack of an accepted academic qualification which teachers and training college lecturers who want to specialize in film can acquire, and as their number increases year by year the demand for provision of such a qualification at university level grows stronger.

Among the bodies concerned with educational film matters in Britain, of which the Educational Foundation for Visual Aids, the Advisory Sub-Committee on Children and the Cinema to the British Board of Film Censors, the Society of Film Teachers, and the British Film Institute are probably the most important, there is one which will probably play an important part in establishing films more securely in the universities. This is the British Universities Film Council, a body of lecturers in English, Scottish, and Welsh Universities with a particular interest in film, whether as an aid to teaching in university work or for its own sake. The body is financed principally by contributions from the universities, but also receives a grant from the British Film Institute. The B.U.F.C. has its own journal, published quarterly, and has

among its members the British correspondent of the Institut de Filmologie at the Sorbonne. Although the greater part of the Council's energies has been taken up with the promotion of teaching uses of film in the universities, it is nevertheless also interested in the film work in child and adult education being done by the Society of Film Teachers, the British Film Institute, and the university extra-mural departments, in promoting serious research into film, psychological and sociological, and in the academic study of film aesthetic.

I have concerned myself in this article solely with film, but it is doubtful whether it should in this connection be considered in isolation. Whether one approaches film from a psychological or sociological viewpoint, as a subject for studies in perception and effects, as a branch of social science or social history, or from an aesthetic viewpoint, its study must be linked with study of the other media of communication, particularly with television. The rapid spread of television in Britain certainly brings nearer the day when these established and permanent visual mass media will be accepted as proper subjects for university teaching.

EXCURSUS

Wide variance and considerable misunderstanding exist regarding course content. Often the audio-visual aids course is considered a course in motion pictures, although it may be only a short one-semester course in utilization of films and recordings.

The content of the course varies widely. It ranges all the way from one or two units on film in a general course in theater orientation to a three-year curriculum in all phases of motion picture production, extending into graduate school. The "appreciation" course is often too short and vague in its aims; it attempts to cover criticism, history, industry, aesthetics, and elementary production technique in a year or less.—Buell Whitehill, Jr., "Motion Picture Instruction, Production, and Research in Colleges and Universities," *The Quarterly Journal of Speech*, XXXVII (April, 1951), 206.

THE FIRST COURSE IN SPEECH

Donald E. Hargis

A PARTICIPANT in a recent discussion asserts that "The question 'What should be the objectives and the nature of the first course in speech?' constitutes one of the most challenging problems faced by our profession."¹ Indeed, schooling in the fundamentals has been of continuous concern to twentieth century teachers of speech. In the professional literature there are numerous articles, and a presentable bibliography has been compiled on the subject.² Program chairmen of speech meetings arrange sections for discussing the course; the Speech Association of America has a committee which is perennially interested in the topic.

The problem deserves the time groups and individuals devote to it and the space journals expend on it, as, in numbers of students and faculty involved, the beginning course outweighs all others. It is the only class in speech

Although, as Professor Hargis indicates, members of the SAA Committee on Problems in Undergraduate Study (for their names, see the appropriate list of Consulting Editors inside the front cover) compiled and analyzed the data here presented, for publication Professor Hargis completely reorganized and rewrote his chairman's report, hence only his name (the decision was an editorial one) appears as author of this essay.

In addition to being one of the Consulting Editors of *The Speech Teacher* and chairman of an SAA study committee, Professor Hargis is an Associate Professor of Speech at the University of California at Los Angeles. He received his bachelor's degree from the University of California (Berkeley), his master's from the University of Minnesota, and his doctorate from the University of Michigan.

¹ Eugene E. White, "Three Interpretations of the First Course in Speech: A Symposium," *The Southern Speech Journal*, XX, 2 (Winter, 1954), p. 163.

² Donald E. Hargis, "A Selected Bibliography on the 'First Course,'" *The Speech Teacher*, III (November, 1954), pp. 252-254.

which a majority of students elect, and hence offers them their sole opportunity for speech training. Here the student receives indoctrination with a basic philosophy of oral communication, the impression of which persists whether or not he undertakes further study. It is generally on the basis of this one course that members of other departments of a college or university judge the value of speech in the college curriculum. And, for those of us who teach speech, it is significant as the foundation for advanced work in the department.

As its project for 1954 the Committee on Problems in Undergraduate Study of the Speech Association of America ventured to answer the question, "What is the first course in speech?"³ This was not an attempt to determine what it should be ideally, but, rather, to discover what the course is as now taught. Naturally, in such a study the Committee cannot answer all questions, but it can provide replies to many basic queries, and these answers should provide insight into our philosophy of speech training, can be used for the evaluation of individual classes, and will suggest lines for future investigation. Although members of the Committee compiled

³ There are only three detailed studies of the first course: John W. Wright, "Purposes and Practices of Speech Training for College Freshmen" (Ed.D. dissertation, University of California [Berkeley], 1949); D. A. Palmquist, "A Survey of the Techniques Employed in Teaching the Beginning Speech Course in Fifty State-Supported and Municipal Colleges and Universities" (Master's thesis, University of Kansas, 1950); and H. Rodman Jones, "The Development and Present Status of the Beginning Speech Courses in the Colleges and Universities in the United States" (Ph.D. dissertation, Northwestern University, 1952).

percentages and obtained averages, they made no attempt to discover the statistical reliability or validity of the data. The purpose of the study was to discover only general trends and tendencies. However, these do supply an outline of the average offering, even though no single class exactly follows the composite pattern.

To explore the problem, the Committee devised a questionnaire including such items as the title of the first course, its credit, number of students enrolled, type, objectives, textbook, subject matter, emphases, teaching methods, and values. The Committee mailed the questionnaire to 440 chairmen of departments of speech, of whom 229 (50 per cent) answered and returned the questionnaire. The sample was therefore reasonably representative: by size, 15 per cent of the responses were from large schools, 24 per cent from medium-sized schools, and 60 per cent from small; by type, 40 per cent were from private colleges, 40 per cent from state and municipal colleges, and 20 per cent from teachers colleges; and by location, 26 per cent were from the East, 29 per cent from the South, 29 per cent from the Middle West, and 16 per cent from the West.

The department heads who answered at times had difficulty in forcing an individual course into the pattern of the general questionnaire and in specifying with "yes" or "no" the details concerning the class in their departments. And, in certain instances, departments offered more than one "first course."⁴ A problem arose, too, when within a single department different instructors taught various sections of the same course, with, necessarily, varying emphases and methods for the same objectives. However,

despite these difficulties, the replies to the questionnaire do help in answering the question, "What is the first course in speech?"

II

The first course goes by fifty-nine different titles, but 51 per cent of them are either "Fundamentals of Speech" (32 per cent) or "Public Speaking" (19 per cent). The remaining titles fall under these general headings: speech (16.5 per cent), public speaking (8.5 per cent), voice (6.2 per cent), fundamentals (5.7 per cent), oral communication (4.0 per cent), communications (3.5 per cent), English (1.8 per cent), oral interpretation (0.9 per cent), and communication of technical information (9.4 per cent). The typical class averages one (1.1) semester in length (the range is from one quarter to three semesters); 58 per cent are for one semester, and 15 per cent for one quarter.⁵ Credit ranges from one semester unit to nine, with a mean of 3.27. Students receive two units of credit for 29 per cent of the classes, three for 38 per cent, four for 11 per cent, and six for 11 per cent.

In 80 per cent of the departments the course is both terminal and prerequisite to advanced work in speech. In 12 per cent it is solely terminal, and in 8 per cent exclusively preparation for advanced classes. In 94.2 per cent of the universities it is planned for all students; it is for speech majors alone in only 3.5 per cent of the departments, and is for other special groups⁶ in only 2.3 per cent. In a few instances there is a restriction on enrollment according to year in school, major, or prerequisite study. Limits of class size range from

⁵ When necessary, data were "translated" from quarter hours or credits to semester units.

⁶ These are students enrolled in physical education, engineering, agriculture, education, religion, home economics, and speech education.

⁴ Fifty-two heads of departments (23 per cent) reported more than one first course; information on 19 of these courses appears here.

ten to forty, with an average of 21.7 students.

The first course serves as a prerequisite for all other work in speech in 63 per cent of the departments. No more than 7 per cent of the departments waive it in any one case as a prerequisite for classes in oral interpretation, theatre, voice, radio, speech therapy, parliamentary practice, discussion, forensics, remedial speech, phonetics, or history of oratory. The subject is a requirement for graduation in 42 per cent of the colleges or universities, and in some other department or major⁷ than speech in 32.2 per cent.

Sixty-four per cent of the department heads indicated that their offering is in public speaking; 19.2 per cent that it is in fundamentals;⁸ 4.9 per cent, in voice; 2.2 per cent, in remedial speech; 1.7 per cent, in oral communication; 1.3 per cent, in communication skills; 0.9 per cent, in body mechanics; 0.9 per cent, in semantics; and 0.5 per cent each in communication of technical information, conversation, listening, oral interpretation, parliamentary practice, phonetics, speaking and writing, speech education, speech science, or voice and body.

In reply to a question on their objectives for the course the respondents supplied a varied collection, among many of which there may seem to be little distinction. Yet, as similar objectives are frequently reported for a single class, they have not been combined

in Table I, but merely arranged in convenient categories. Although there is nothing approaching unanimity of wording for any single objective (there is only one which a majority lists), when certain nearly duplicate objectives are considered together, a larger number of respondents subscribe to them. For example, no more than 29 per cent give a specific wording to an objective concerning speech organization, yet when the four similar ones are considered as a unit, 63 per cent agree.

Forty-eight different textbooks are in use, and they can be classified under the general headings of public speaking (73.5 per cent), voice (10 per cent), fundamentals (2.8 per cent), oral interpretation (1.5 per cent), speech for teachers (1.5 per cent), and others—principally adjustment (2.6 per cent). Eighty-three per cent of the instructors select one book from a list of 28, while 51 per cent choose one from nine. These books are Monroe's,⁹ Sarrett and Foster's,¹⁰ Brigrance's,¹¹ Thonssen and Gilkinson's,¹² McBurney and Wrage's,¹³ Baird and Knowler's,¹⁴ Anderson's,¹⁵ Bryant and

⁹ Alan H. Monroe, *Principles and Types of Speech* (4th ed.; Chicago: Scott, Foresman and Company, 1955; Rev. Brief Ed., Chicago: Scott, Foresman and Company, 1951).

¹⁰ Lew Sarett and William T. Foster, *Basic Principles of Speech* (Rev. ed.; Boston: Houghton Mifflin Company, 1946).

¹¹ William Norwood Brigrance, *Speech Composition* (2d ed.; New York: Appleton-Century-Crofts, Inc., 1953).

¹² Lester Thonssen and Howard Gilkinson, *Basic Training in Speech* (2d ed.; Boston: D. C. Heath and Company, 1953; Brief ed.; Boston: D. C. Heath and Company, 1949).

¹³ James H. McBurney and Ernest J. Wrage, *The Art of Good Speech* (New York: Prentice-Hall, Inc., 1953).

¹⁴ A. Craig Baird and Franklin H. Knowler, *General Speech* (New York: McGraw-Hill Book Company, Inc., 1952).

¹⁵ Virgil A. Anderson, *Training the Speaking Voice* (New York: Oxford University Press, Inc., 1942).

⁷ These are education, business administration, engineering, agriculture, English, home economics, physical education, music, pre-ministry, forestry, nursing, pre-law, chemistry, journalism, pre-medicine, pharmacy, art, geology, industrial arts, political science, and veterinary medicine.

⁸ A "fundamentals" course is one including several (at least three) distinctly separate areas of speech. Most of those respondents listed as "fundamentals" include work in more than three areas.

Wallace's,¹⁶ and Oliver and Cortright's.¹⁷ In 8.0 per cent of the classes students use no textbook; in 4.4 per cent they use a departmental syllabus, and in 4.9 per cent several reference books in place of a single textbook.

Sixty-two per cent give approximately equal weight to course content and emotional adjustment; 15 per cent stress emotional adjustment over content; and 23 per cent, content over adjustment. On the other hand, only 27.7 per cent attempt to give the same emphasis to both theory and practice; 71 per cent stress practice over theory; and 1.3 emphasize theory over practice.

The answers received disclose that 12.3 per cent of classroom time is devoted to lectures, with a range from 0.0 per cent in 29 schools to 40 per cent in one.¹⁸ A mean of 12 per cent of the semester is used for discussion of theory, running from 0.0 per cent in 43 classes to 50 per cent in two. Occasionally no

To improve research habits for speech	5.9
To train in adequate speech composition	20.1
To train in clear speech organization	29.0
To train in logical adequacy in speech composition	3.8
To train in clear thinking for speech	10.3
To provide principles of persuasion	0.9
To improve oral style	2.9
To train in audience analysis and adaptation	5.9

3. Delivery

To provide practice in effective oral expression	63.5
To provide instruction and practice in speech delivery	27.5
To improve skill in public speaking	8.3
To improve fundamental oral skills	5.4
To develop effective speech habits	5.4
To develop effective voice (and diction)	27.5
To provide drills in vocal skills	1.9
To train in bodily control for speech	9.8
To provide remedial training in speech	3.8
To provide knowledge of the vocal mechanism	2.4

4. Adjustment

To develop self-confidence and poise in speaking	27.0
To develop skill in adjustment to group situation	5.4
To assist in development of individual personality	2.9

5. Listening and criticism

To train in habits of good listening	7.3
To provide standards for analysis and criticism	5.9

6. Miscellaneous

To develop skill in oral interpretation	8.8
To develop skill in communication in group discussion	4.9
To acquaint with principles of language	2.4
To develop more adequate vocabulary	0.9
To develop skills for classroom teaching	2.9
To train to earn a living by speaking	0.4
To provide an understanding of literature	2.4
To provide training in memory, conversation, creative imagination, psycho-gymnastics, parliamentary practice, or leadership (0.48 per cent in each)	2.9

TABLE I
OBJECTIVES OF THE FIRST COURSE¹⁹

1. General	Per Cent
To establish values of oral communication	11.3
To acquaint with role of speech in a democracy	1.9
To show place of speech in society	0.4
To instruct in fundamental principles of speech	24.1
To instruct in theory and practice of oral communication	14.2
To distinguish types of oral communication	6.8
To introduce to areas of speech	4.4
To develop awareness of speech needs	1.9
2. Composition	
To acquaint with fundamentals of public speaking	5.4

¹⁶ Donald C. Bryant and Karl R. Wallace, *Fundamentals of Public Speaking* (2d ed.; New York: Appleton-Century-Crofts, Inc., 1953).

¹⁷ Robert T. Oliver and Rupert L. Cortright, *New Training for Effective Speech* (Rev. ed.; New York: The Dryden Press, Inc., 1950).

¹⁸ Fifteen per cent of the respondents did not answer this section.

¹⁹ These percentages are of 203 answers. Nine per cent of the original respondents failed to reply.

distinction was made between lecture and discussion, accounting for most of the cases in which no time is reported for either one or the other, and explaining the relatively high percentages in

certain instances for either lecture or discussion. On the average, 59 per cent of the time is devoted to student performances, with variations from 20 per cent in two classes to 90 per cent in three. Criticism occupies 15.2 per cent of the term, ranging from 0.0 per cent for twenty departments to 50 per cent for one. Some instructors combine performance and criticism, which combination is reflected in the examples in which no time is reported for criticism.²⁰

Twenty-one units of subject matter were listed in the questionnaire, and the instructor was asked to indicate the units included in his course, the units considered indispensable, the units which should not be included, and the approximate number of hours devoted to each unit.²¹ The results of these listings are summarized in Tables II and III.²²

TABLE II
UNITS FOR THE FIRST COURSE²³

	Per Cent a.	Per Cent b.	Per Cent c.
Speech composition	91.1	79.9	3.6
Speech delivery	97.1	85.5	2.4
Audience analysis	79.4	61.2	6.6

²⁰ Less than 4 per cent of the respondents list other classroom activities such as tests, drills, demonstrations, moving pictures, listening exercises, case studies, contests, literary analyses, reports, and writing.

²¹ Four per cent of the respondents did not indicate which units they included in their courses or thought indispensable; 25.5 per cent did not check the units which they considered should not be included; and 49.3 per cent did not report the hours they gave to each unit in their classes. The hours used for a unit are spent on both theory and practice, in the proportion of approximately 25 per cent to lecture and discussion and 75 per cent to performance and criticism.

²² Other units which respondents (never more than 4 per cent) specified only as included were bodily action, confidence, exposition, history of rhetoric, speech correction, speech education, ethics, grammar, socio-drama, propaganda, choral speaking, logic, psychology of speech, Bible reading, telephone use, relaxation, and personality development.

²³ a: Percentage of respondents who included unit; b: Percentage who believed the unit to be indispensable; c: Percentage who would not include unit.

Critical listening	80.3	62.1	4.8
Voice	85.9	65.8	4.8
Diction	78.9	57.9	5.4
Phonetics	27.5	13.5	51.2
Oral interpretation	48.5	28.0	33.7
Discussion	58.8	37.8	19.8
Persuasion	54.6	35.5	19.8
Argumentation	32.7	20.5	43.3
Parliamentary practice	23.3	7.4	47.5
Debate	10.2	2.3	71.0
Radio	11.6	2.3	76.5
Television	1.8	0.0	87.9
Speech anatomy	36.9	17.7	47.5
Speech science	15.8	10.2	69.8
Acting	5.1	0.4	94.5
Play production	1.4	0.4	99.3
Vocabulary	49.0	27.1	16.2
Semantics	25.2	12.1	42.7

TABLE III
HOURS DEVOTED TO UNITS²⁴

	Per Cent			
	a.	b.	c.	d.
Speech composition	90.1	1-30	9.8	99
Speech delivery	96.4	1-50	11.6	126
Audience analysis	71.6	1-22	3.7	29
Critical listening	72.5	1-22	3.7	30
Voice	82.3	1-15	4.2	39
Diction	67.2	1-14	3.8	28
Phonetics	24.7	1-16	4.7	13
Oral interpretation	50.4	1-22	5.5	31
Discussion	54.0	1-12	4.6	28
Persuasion	50.4	1-10	3.6	20
Argumentation	30.0	1-12	3.8	12
Parliamentary practice	20.3	1-10	3.2	7
Debate	12.3	1-5	2.3	3
Radio	12.3	1-5	2.2	3
Television	1.7	1-2	1.5	0.3
Speech anatomy	25.6	1-5	3.1	9
Speech science	17.7	1-6	2.0	4
Acting	5.3	2-5	3.3	2
Play production	0.8	3	3.0	0.3
Vocabulary	43.3	1-8	2.6	12
Semantics	22.1	1-6	3.1	7

Finally, the instructors were asked to report the values students receive from the course, and this question elicited a wide range of values and some specific comments, such as "these values are obvious," "they are impossible to determine," or "they are only what we think

²⁴ a: Percentage of respondents who reported unit; b: Range of hours devoted to unit; c: Mean number of hours devoted to unit; d: Index number: Mean hours multiplied by number who include unit, suggesting relative importance of subject matter in terms of hours devoted to it and accounting for those who do not include unit.

we accomplish."²⁵ Here, as was the case with objectives, closely allied values, differing only in wording, must be considered together. Thus, all respondents believe there is improvement in delivery, 87 per cent that there is more adequate platform adjustment, and 98 per cent that there is greater skill in speech preparation. However, the non-uniformity of opinion on more precise values is apparent in Table IV.

TABLE IV
VALUES RECEIVED BY STUDENTS²⁶

	Per Cent
1. General	
Increased respect for ideas of others	2.5
Broadened interests	4.6
Increased social responsibility	0.5
Increased appreciation of process of oral communication	20.7
Increased awareness of own speech abilities and needs	18.1
Self-improvement in speech as mode of communication	61.1
Development of speech potentialities	6.7
Increased ability to express ideas	5.1
2. Composition	
Increased knowledge of principles of speech preparation	11.9
Improved ability in speech composition	27.4
Increased knowledge of selection of materials	13.9
Improved methods of research	2.0
Increased knowledge of selection of speech purpose	1.5
Increased ability to organize a speech	30.0
Improved ability to outline	1.0
Improved ability at logical analysis	2.0
Efficient use of forms of support	4.1
Knowledge of principles of persuasion	0.5
Ability to adapt to audience situations	7.7
Increased ability to think on feet	9.3
Improved oral style	0.5
Ability to have something to say	3.1
3. Delivery	
Practice in speaking	34.1
Increased ability to speak in public	11.4
Increased skill in use of voice (and diction)	15.0

²⁵ Several of the respondents (11.9 per cent) indicated that values and objectives are identical; such objectives are listed as values.

²⁶ Thirteen per cent of the respondents did not list these values.

Increased skill in use of body	4.1
Increased ability to hear own faults and improve	8.8
Improved pronunciation	1.5
Increased knowledge of basic delivery skills	3.6
Increased knowledge of speech mechanism	1.5
4. Adjustment	
Improved attitudes toward speaking	9.3
Gain in poise and self-confidence	65.2
Social and emotional (personality) growth	9.8
Greater desire to speak	3.1
5. Listening and criticism	
Greater efficiency as listener	10.8
Improved standards of evaluation and criticism	19.6
6. Miscellaneous	
Improved vocabulary	2.5
Greater skill in oral interpretation	4.1
Knowledge of parliamentary practice	2.0
Knowledge of discussion techniques	1.0
Improved conversational ability	0.5
Knowledge of phonetics	0.5
Improved command of English language	7.2
Improved writing skill	1.0
Improved silent reading skill	0.5
Improved taste in literature	1.5
Improved speech skills for classroom teacher	2.5
Preparation for advanced speech course	2.0

III

While generalization from data collected in such a survey as this is prone to error, and to project a "typical" class subject to comparable fallacies, the first course in speech as it is reflected by the answers to these questionnaires is of interest. It assumes these proportions: For 50 per cent the title is either "Fundamentals of Speech" or "Public Speaking," and for 75 per cent it is within the general compass of speech or public speaking. The class is for a single semester, and carries three units of credit. In most instances it serves both as a terminal course and as preparation for advanced work; for the majority it is a prerequisite to all other offerings in the department. It is designed for all stu-

dents, and frequently is a college or university requirement.

The course is usually in the area of public speaking, with an occasional variant offering, such as fundamentals or voice.²⁷ The principal objectives are to instruct in the fundamental principles of speech, to develop self-confidence and poise, to provide practice in effective oral expression, to provide instruction and practice in effective speech delivery, to develop an effective voice (and diction), to train in adequate speech composition, and to train in clear speech organization. Although in nearly every instance students use one of forty-eight textbooks, in a few classes they use no textbook, or a syllabus, or several textbooks as references.

The majority of teachers stress emotional adjustment and course content equally, although a substantial minority weight content over adjustment. A large proportion emphasize platform practice over theory, and a smaller percentage stress both equally. The course is taught with the following divisions of time: lectures, 12.3 per cent; discussions of theory, 12 per cent; performance, 59 per cent; and criticism, 15.2 per cent. Principal units are speech composition, speech delivery, audience analysis, critical listening, voice, diction, oral interpretation, discussion, persuasion, and vocabulary. However, only five areas: speech composition, speech delivery, audience analysis, voice, and diction are considered indispensable. Units in phonetics, argumentation, parliamentary practice, debate, radio, television, speech anatomy, speech science, play produc-

tion, acting, and semantics usually are omitted. The average number of hours devoted to each unit is speech composition, 9.8; speech delivery, 11.6; audience analysis, 3.7; critical listening, 3.7; voice, 4.2; diction, 3.8; oral interpretation, 5.5; and discussion, 4.6; totalling 46.9 hours.

Students supposedly receive these typical values: increased appreciation of the process of oral communication, gain in poise and self-confidence, self-improvement in speech as a mode of communication, practice in speaking, increased awareness of their own speech abilities and needs, improved standards of evaluation and criticism, improved ability in speech composition, and increased ability to organize a speech.

To summarize, judging from the instructors' statements, the major objectives and values, the textbooks and the units of work, the first course is one in public speaking.²⁸ Students work on certain non-public speaking units apparently, not for their own sakes, but as a means of developing public speaking skills. Classes which do not follow the public speaking pattern result from either a specialized approach in certain departments or an occasional "second" first course. The objectives and values, the relative stress on content *vs.* theory and on theory *vs.* practice, and the division of time (over 74 per cent of it spent in practice activities) demonstrate that the class is basically a skills course. On the whole, there is a close correlation between the professed objectives and the claimed values, between the objectives and values and the units students study, and between the objectives and values and the stress in content *vs.*

²⁷ Several courses (11.6 per cent) are not typical of this general pattern, but are highly-specialized offerings in such areas as remedial speech, communications, bodily action, listening, oral interpretation, parliamentary practice, phonetics, speech education, or voice.

²⁸ The encroachment of the "communications" approach seems to be relatively minor; at most, 3.5 per cent of the courses are of this nature.

adjustment and theory *vs.* practice.²⁹ The data attest a satisfactory consistency in collective approach and on most of the detail of the course.

It would be worthwhile to answer other questions than those which the data collected for this study do, such as how objectives and values correlate for individual classes, how the class fits into the pattern of the speech major, what it should accomplish as a service offering, and whether or not there should be separate sections for special aims or groups. Examination of the units of work, the reasons for including them, the uses to which they are put, and the methods used to develop them, as well as details of the types and amounts of theory taught and on the kind of speak-

ing and the time spent in it would be informative. Three final suggestions³⁰ are to study student reaction to the objectives and values, to explore the means both of pre-testing for sectioning and of testing for achievement, and to consider the place, both theoretical and practical, of speech in the "communications" program.

There is diversity of opinion about the course, disagreement which may be more illusionary than real, since distinction is often in wording, rather than in fundamental concept. Such differences, even if real, are not necessarily fatal, for we should consider whether or not uniformity is essential or even desirable. Although there are omissions and generalizations in this study, it reveals many facts which contribute toward an answer to the question, "What is the first course in speech?"

³⁰ These three studies were suggested in the discussion of this report at the Chicago convention in 1954.

EXCURSUS

In general, therefore, and in respect to the broader aspects of the program as applied to large numbers of unselected students, the teacher should endeavor to develop in each student: (1) a general facility in meeting the speaking situations, (2) at least adequacy in the fundamental processes of speech, and (3) as much skill as possible in the exercise of the basic techniques of effective speaking. It must be emphasized that the ultimate test of the development of a habit or a technique is whether the individual has absorbed it and made it his own. The teacher should endeavor to develop in each individual a style of speaking which is as natural and effective for *him* as possible. Otherwise, much harm may be done, many students may not improve at all, and many may acquire artificialities which are a hindrance rather than a help. The teacher must realize that the student is being trained to speak outside the class room as well as in it, that speech has social utility as well as beauty, and that the average man in the average audience, untrained in appreciating the extreme niceties of speech, is the eventual critic.—Harry G. Barnes, "Basic Concepts of Speech Education," *The Speech Teacher*, I (January, 1952), 19.

PAPERBACKS: THE TEACHER'S FRIEND

III. ORAL INTERPRETATION OF LITERATURE

Wilma H. Grimes

TO teachers of English and the oral interpretation of literature the paperbacks offer superlative possibilities of enriching reading aloud in the classroom and in contests and on the radio. Because the number and variety of titles logically falling under this heading far exceed the space allotted, we have tried to restrict listings for oral interpretation to works of obvious merit. Yet occasionally we have veered from the strict classical line to include a few works of promising contemporary writers. Often these lesser-known works can be very successfully adapted to study or presentation.

As considered here, materials for oral interpretation may be classified under the headings of background materials, source materials, and critical materials. "Background materials" are biography and literary history, "source materials" are literature for oral presentation, and "critical materials" are studies of aesthetics and criticism.

I. Background Materials

A. Eighty-five cents

1. Anchor

- a. Berenson, Bernard, *Aesthetics and History*

2. Penguin

- a. Cunliffe, Marcus, *Literature of the United States*

Although it has been a year since Dr. Grimes' name last appeared as an author in *The Speech Teacher* ("The Bulletin Board" has had news of her in the meantime), her pen has not been idle. Those who have not already done so should read her essay, "A Theory of Humor for Public Address," in *Speech Monographs* for August, 1955.

- b. Ford, Boris, ed., *The Age of Chaucer*
- c. ———, *The Age of Shakespeare*

B. Sixty-five cents

1. Anchor

- a. Lawrence, D. H., *Studies in Classic American Literature*
- b. Santayana, George, *Three Philosophical Poets*

C. Fifty cents

1. Penguin

- a. Evans, B. Ifor, *A Short History of English Literature*

D. Thirty-five cents

1. Penguin

- a. Aitken, James, ed., *English Letters of the Eighteenth Century*
- b. ———, *English Letters of the Nineteenth Century*
- c. Evans, B. Ifor, *A Short History English Drama*
- d. Sitwell, Edith, *Alexander Pope*

II. Source Materials

A. Ninety-five cents

1. Penguin

- a. Saavedra Cervantes, Miguel de, *Don Quixote*, J. M. Cohen, trans.

B. Eighty-five cents

1. Anchor

- a. Jewett, Sara Orne, *The Country of the Pointed Firs and Other Stories*
- b. Virgil, *The Aeneid*, C. Day Lewis, trans.

2. Penguin

- a. Dante, *The Divine Comedy*, II: *Purgatory*, Dorothy L. Sayers, trans.
- b. Homer, *The Iliad*, E. V. Rieu, trans.

C. Sixty-five cents

1. Penguin

- a. Beattie, William, ed., *Border Ballads*

Dante, *The Divine Comedy, I: Inferno*, Dorothy L. Sayers, trans.

- c. Harrison, G. B., *A Book of English Poetry*
 d. Homer, *The Odyssey*, E. V. Rieu, trans.
 e. Hopkins, Gerard Manley, *A Selection of his Poetry and Prose*, W. H. Gardner, ed.

D. Fifty cents

1. Ballantine

- a. Foley, Martha, ed., *The Best Short Stories of 1953*
 b. Ives, Burl, *Burl Ives' Song Book*

2. Dell

- a. Warren, Robert Penn and Erskine, Albert, eds., *Short Story Masterpieces* [a first edition]
 b. ———, *Six Centuries of Great Poetry* [a first edition]

3. Mentor

- a. Dante, *The Inferno*, John Ciardi, trans.
 b. *New World Writing* [Various editors have compiled these anthologies, eight of which have appeared to date.]
 c. Palgrave, F. T., *The Golden Treasury* [Revised and brought up to date by Oscar Williams]

4. Penguin

- a. Ferguson, John, ed., *Seven Famous One-Act Plays*
 b. Roberts, Denys Kilham, ed., *The Centuries' Poetry, 1: Chaucer to Shakespeare*
 c. ———, *The Centuries' Poetry, 2: Donne to Dryden*
 d. Virgil, *Pastoral Poems*, E. V. Rieu, trans.

5. Pocket Book

- a. Williams, Oscar, ed., *Modern Verse*

E. Thirty-five cents

1. Ballantine

- a. Abell, Elizabeth, ed., *American Accent* [Fourteen stories by authors associated with the Bread Loaf Writers' Conference]

- b. Humphries, Rolfe, ed., *New Poems by American Poets*

- c. Wilson, Edmund, *I Thought of Daisy*

2. Mentor

- a. Brown, Francis, ed., *Highlights of Modern Literature*

- b. Committee on College Reading, eds., *Good Reading*

3. Penguin

- a. Morpurgo, J. E., ed., *Charles Lamb and Elia* [An autobiography in letters]

- b. Roberts, Denys Kilham, ed., *The Centuries' Poetry, 3: Pope to Keats*

- c. ———, *The Centuries' Poetry, 4: Hood to Hardy*

4. Pocket Book

- a. Austen, Jane, *Pride and Prejudice*

- b. Brontë, Emily, *Wuthering Heights*

- c. Clemens, Samuel L., *The Adventures of Tom Sawyer*

- d. Crane, Stephen, *The Red Badge of Courage*

- e. Frost, Robert, *Poems*, Louis Untermeyer, ed.

- f. Nash, Ogden, *The Pocket Book of Ogden Nash*

- g. Peterson, Houston, ed., *Great Essays*

- h. Poe, Edgar Allan, *Tales and Poems*

- i. Williams, Oscar, ed., *Immortal Poems of the English Language*

- j. ———, *Modern Verse*

F. Twenty-five cents

1. Dell

- a. Faulkner, William, *Mosquitoes*

- b. Thurber, James and White, E. B., *Is Sex Necessary?*

- c. Wilde, Oscar, *The Picture of Dorian Gray*

2. Pocket Book

- a. Botkin, B. A., *The Pocket Treasury of American Folklore*

- b. Untermeyer, Louis, ed., *Story Poems*

3. Signet

- a. Anderson, Sherwood, *Winesburg, Ohio*

- b. Conrad, Joseph, *The Secret Sharer and Heart of Darkness*

- c. Joyce, James, *Portrait of the Artist as a Young Man*

- d. St. Exupéry, Antoine de, *Night Flight*
- e. Wolfe, Thomas, *Only the Dead Know Brooklyn*
- f. Woolf, Virginia, *Orlando*
- a. Montague, Charles E., *A Writer's Notes on his Trade*
- E. Thirty-five cents
 - 1. Mentor
 - a. Hamilton, Edith, *The Greek Way to Western Civilization*
 - b. Langer, Susanne K., *Philosophy in a New Key*

III. Critical Materials

- A. Ninety-five cents
 - 1. Anchor
 - a. Leavis, F. R., *The Great Tradition*
- B. Eighty-five cents
 - 1. Anchor
 - a. Kitto, H. D. F., *Greek Tragedy*
 - b. Van Doren, Mark, *Shakespeare*
- C. Seventy-five cents
 - 1. Anchor
 - a. Jones, Ernest, *Hamlet and Oedipus*
- D. Fifty cents
 - 1. Penguin

These listings in no way comprise any publisher's complete list; they suggest the type of selection each publisher emphasizes and the prices of his books. Classroom and individual libraries might well start with some of these volumes, and the contest director's complaint that there is no available material is surely no longer valid. And, of course, the two preceding lists in these series and the three to follow may also yield ideas to the teacher of oral interpretation.

EXCURSUS

It is a matter of great importance, to recognize the rule of authorized custom, and neither yield to the influence of those errors which, through inadvertency, will creep into occasional or local use, nor, on the other hand, be induced to follow innovations, or changes adopted without sufficient sanction. A cultivated taste is always perceptible in pronunciation, as in every other expression of mind; and errors in pronouncing are unavoidably associated with a deficiency in the rudiments of good education.

To obtain an undeviating standard of spoken language is impossible. The continual progress of refinement, and, perhaps, sometimes, an affectation of refinement,—and at all events irresistible custom,—are perpetually producing changes in speech, which no individual and no body of men can completely check. Neither Walker, therefore, nor any other orthoepist, can be held up as permanent authority in every case. Still, there is seldom or never an individual so happily situated, as to be necessarily exempt from local peculiarities which are at variance with general use. An occasional appeal to the dictionary, must therefore be useful to the majority of persons; and, of the various dictionaries in common use, Walker's may be taken as, on the whole, the safest guide to good usage in pronunciation. A few allowances must, of course, be made for those cases in which a sound is noted, that cannot be exactly expressed to the eye, by any combination of English letters. The chief of these instances are explained in the exercises in articulation and pronunciation. —Samuel Worcester, *A Third Book for Reading and Spelling with Simple Rules and Instructions for Avoiding Common Errors and a Vocabulary of Words Used in the Lessons, that are to be Defined* (Boston: Charles J. Hendee, and Jenks and Palmer, 1843), pp. 43-44.

A SPEECH OF DEFINITION

Morris Val Jones

JUST what is defective speech? How can a newly appointed speech correctionist explain the concept to a group of classroom teachers? That was the problem which faced me soon after I arrived in Bookman City. When the superintendent interviewed each of us in special services, he suggested that I spend five minutes at the first teachers meeting telling of our program in speech.

Since the speech correction program (or speech development program, as we chose to call it) was new to the district, I was anxious about making a good impression. You remember how I resented taking courses in public speaking. I contended that as a speech correctionist I wouldn't need to be a public speaker. As it turned out, my ability to meet the teachers and the administrators as a group gave the speech development program an impetus at the start.

Just what material to include in this five-minute presentation worried me for several days. If I planned to ask the teachers to refer speech defective pupils to me, I would need to define my terms.

When Dr. Jones submitted this essay, beneath the title appeared "As Told to Morris Val Jones by _____." Your Editor takes full responsibility for deleting the phrase which suggests that Dr. Jones served only as amanuensis or ghost-writer for this essay and the text of the speech it includes, suspecting that Dr. Jones combines in this report the experiences of several of his former students, and that to him goes the credit for organizing and integrating the content of the speech.

Formerly Head of the Department of Speech at Los Angeles State College, Dr. Jones is now Director of the Speech and Reading Clinic of the May T. Morrison Center for Rehabilitation in San Francisco. Charles C. Thomas, Publisher, of Springfield, Illinois brought out Dr. Jones' book, *Speech Correction at Home* late in 1955.

When is speech actually defective, and when is it normal? Rapport with the teachers is easily lost if their referrals are returned to them as unacceptable chiefly because we do not agree on the basic concept of defective speech. But then, again, just what is defective speech?

The solution seemed to lie in a retreat to my college textbooks. Surprisingly, I found that several textbooks in speech correction made no attempt to define or to delimit defective speech. The authors took for granted that the reader knew the definition and proceeded to classify defects in numerous categories. Definition by classification was too restrictive for my purposes. Then, too, the average classroom teacher would not understand such terms as "aphasia," "rhinolalia clausa," or "aphonia."

Other books gave definitions which were too general and non-specific for the classroom teacher. Backus and Beasley, for example, maintain that the boundary between those who have speech defects and those who do not "depends upon the judgment of the examiner as to what constitutes defective speech."¹ Nor for purposes of the speech was the definition by Van Riper very helpful:

Speech is defective when it deviates so far from the speech of other people in the group that it calls attention to itself, interferes with communication, or causes its possessor to be maladjusted to his environment.²

¹ Ollie Backus and Jane Beasley, *Speech Therapy with Children* (Boston: Houghton Mifflin Company, 1951), p. 35.

² Charles Van Riper, *Speech Correction: Principles and Methods* (2d ed.; New York: Prentice-Hall, Inc., 1944), p. 51.

True, the definition has merit in a class in theory. However, you spent at least one whole period explaining to us what the author meant by such terms as "group," "so far," "attention," and "mal-adjusted."

The reference in *Speech Handicapped School Children* also struck me as being vague in terms of talking to the teachers.

A child's speech is defective when most listeners pay as much attention, or more, to how he speaks as to what he says. . . . A difference to be a difference has to make a difference. The main purposes of speech are satisfying self-expression and effective communication. If a child is achieving these purposes passably well, his speech is not defective in any very important sense, regardless of how he speaks.³

Still searching for an adequate definition, I turned to the *Dictionary of Speech Pathology* to find:

Speech Defect: Any functional speech disorder—any frequent variation from accepted standards of speech so extreme as to be confusing, conspicuous, unintelligible, labored and difficult to produce, or inappropriate in type, rate or amount to the age of the speaker; it is usually a symptom of some morbid syndrome.⁴

By this time I was getting a little morbid myself, and the time for my speech was approaching very rapidly.

Finally, in *The Rehabilitation of Speech*, I found phrases which I thought I could use with modifications: "Partially or wholly unintelligible," "unpleasant to listen to," "so different in rate, rhythm, pitch, loudness, timbre, or individual sounds from that of the average speaker of his age," "accompanied by extraneous mechanical or vocal sounds or by grimaces, gestures or postures," and "not loud enough to be

heard in the practical situations of his vocational and social life."⁵

In our public speaking course we learned that the ultimate goal of a speech is winning response. By such a standard my speech was successful. In less than two weeks, teachers had referred more than a hundred children to me and the program was under way. In fact, within a month, there was a full load of ninety cases and a waiting list of thirty more. This is what I had to say:

Mr. Clarke and fellow teachers:

I appreciate this opportunity to tell you about the additional speech help which is available to your pupils for the first time this year. I say "additional" because I'm aware you've always helped them with their speech. Many teachers, however, have reported that they don't have the time or the special training to handle the more difficult speech troubles. So—your administration has hired me to work with you.

Our first step is to locate those children who most need special training in speech: those children whose efforts to communicate with you and with the other children is unsuccessful because of their inability to speak clearly. This failure may result from poor speech rhythm, usually referred to as "stuttering"; from incorrect production of the speech sounds; or from speech which is not so fully developed as that of other children of the same age. I have left with each of your principals a simple speech test which you may use to check the speech of your pupils. If you find in your classrooms any children whose speech is difficult to understand or who are unpleasant to hear, please refer them

³ Wendell Johnson et al., *Speech Handicapped School Children* (New York: Harper and Brothers, 1948), p. 2.

⁴ Samuel Robbins, *Dictionary of Speech Pathology* (Cambridge, Massachusetts: Sci-Art Publishers, 1951), p. 95.

⁵ Robert West, Lou Kennedy, and Anna Carr, *The Rehabilitation of Speech* (rev. ed.; New York: Harper and Brothers, 1947), p. 9.

to me. Your principals will distribute referral forms to you for this purpose.

To avoid misunderstanding, perhaps we should set up some limitation concerning which children you should refer for special training in speech. I won't have time to work with children whose problem is the use of incorrect grammar—such as "I seen him," or "I ain't goin'"—or the mispronunciation of difficult words—such as "yellow" or "scissors." Nor can I take children whose problems lie in the field of reading. If you aren't certain about the area of difficulty, refer the child to me anyway. I'll examine him and then send you a note and my diagnosis.

My schedule will be arranged so that I can visit your school once each week. During that time I'll test the speech of those children you refer, determine whether they should be in a speech class or receive individual lessons, and begin speech development programs for them. If you want me to check other children about whose speech you're in doubt, please call on me. I'm also available at your invitation to come into your classrooms to present speech lessons to the entire class.

In one period per week I can't, of course, give the child as much help with

his speech as he needs. He'll depend upon our combined efforts. It's true that every teacher is, in fact, a speech teacher. You have the child in your classroom for several hours each day. Together we can work out a program for him which will transfer his progress in the special speech class to his regular classroom activities. You're also an indispensable part of our teamwork in behalf of this speech-handicapped child as a source of information about his behavior in the classroom and on the playground. Then, too, I'll need your help in some cases to get additional data from the parents.

I don't need to tell you that I'm enthusiastic about our new speech development program. We all hope to see the favorable results of its functioning in the speech of our school children. Together we can prevent many speech problems from developing, and can relieve those which have already become troublesome. I'm looking forward to meeting each of you personally in your schools within the next few weeks. Meantime, as you meet your pupils, please take special notice of their speech and submit your referral lists to your principals. We want to begin helping these children with speech troubles as soon as possible.

EXCURSUS

There is another precaution to be used in testing the degree of intellect by the knowledge of language, and that is, not to confound *garrulity* with copiousness of language. Some loquacious people who have really a very limited knowledge of language, and cannot understand its more intricate and delicate play, ring incessant changes upon their scanty stock of words, and *talk* more than others who thoroughly understand their own and foreign tongues in their most subtle forms; just as a person may make more *noise* upon an instrument with a few keys, than a good musician creates upon an instrument of greater compass by whole octaves. So it is with the class here treated of; a garrulous person of the class of fools, may *talk* more with his few and simple words, than a taciturn simpleton does; though the latter can form and understand sentences, which would be entirely incomprehensible by the former.—Samuel Gridley Howe, "Training and Teaching Idiots." (Massachusetts Senate Report No. 38.) Boston: 1850, p. 36.

POOR READING, HANDMAIDEN OF POOR SPEECH

Norma Maynard

TERMINOLOGY

THE terms "poor reading" and "poor speech" seem to have obvious meanings, but examination of the research and literature relating these branches of the language arts reveals a variety of meanings. "Poor reading" is used consistently to describe the quality of reading done by a child who does not read so well as his intelligence indicates he could. "Poor speech," however, is variously described as speech defects (meaning articulatory defects) by Eames¹ and Monroe² and auditory and articulatory defects by Bond³ and Ewers.⁴ The auditory factors they de-

Like so many authors for *The Speech Teacher*, Miss Maynard is versatile in interests, education, and experience. Currently she is a teacher of remedial reading in grades two through six in the Barry Avenue and David Warren Elementary Schools in Mamaroneck, New York. Before specializing thus she taught English and social studies for two years at the Butler [New Jersey] High School.

Miss Maynard received her A.B. (with a major in English) from the New Jersey State College for Women, her master's (in educational psychology) from New York University. The research she reports in this essay she conducted as a summer session student at Teachers College, Columbia University. Miss Maynard's extra-curricular interests include "Sunday" painting—"I have progressed from landscapes and still-lives to abstract themes and color experimentation"—and ailurophilia.

¹ Thomas H. Eames, "The Relationship of Reading and Speech Difficulties," *Journal of Educational Psychology*, XLI (January, 1950), 51-55.

² Marion Monroe, *Children Who Cannot Read* (Chicago: The University of Chicago Press, 1932).

³ Guy L. Bond, *The Auditory and Speech Characteristics of Poor Readers* ("Contributions to Education," No. 657 [New York: Bureau of Publications, Teachers College, Columbia University, 1935]).

⁴ Dorothea W. F. Ewers, "Relations Between Auditory and Reading Abilities: A Problem in Psychometrics," *Journal of Experimental Education*, XVIII (March, 1950), 239-262.

lineate are auditory perception, acuity, blending, discrimination, memory, and rhythm memory.⁵ The reading authorities, e.g., McKee, Gates, Witty, Hildreth, Strang, use the term "poor speech" in the sense of poor language abilities, and identify speech and reading as related communication skills.

The writer will use the generally accepted meaning of "poor reading" and will use the term "poor speech" to indicate articulatory, vocabulary, and grammatical speech deficiencies.

POOR SPEECH AS A CAUSE OF POOR READING

The literature in the field of educational psychology indicates that poor speech is generally recognized as a cause of poor reading. The most important factor in reading success seems to be intelligence, but the psychological investigations of the 1930's discredited the theory of verbal and non-verbal capacity. In 1949 Witty stated that children cannot be divided into verbal and non-verbal groups and that reading difficulties must be attributed to other causes.⁶ Research to explore the possibility that poor speech and poor reading are related began in 1925 with Monroe's study, in which she reported that twenty-seven per cent of 415 reading failures had defective speech.⁷ In 1932 Bond tested sixty-four children from four Manhattan public schools and sixty-four paired con-

⁵ Bond, *op. cit.*, pp. 13-19.

⁶ Paul Witty, *Reading in Modern Education* (Boston: D. C. Heath and Company, 1949), p. 183.

⁷ *Op. cit.*, p. 92.

trols to determine the speech characteristics of poor readers. The results of the tests (The Stanford-Binet Intelligence Test, three Gates oral and silent reading tests, six auditory tests, and two speech tests) revealed that poor readers scored lower than good readers in auditory acuity, perception, blending, memory of digits, phonetic discrimination, and auditory memory. Two of the schools stressed phonics, and the children taught by that method were at a greater disadvantage than the children taught by the whole-word method.⁸ More recent research indicates that educational psychologists are now attempting to discover the neurological connection between speech and reading. Ewers, for example, studied the auditory discrimination and the reading of 140 Indiana high school students and concluded that there are probably two auditory areas of the brain related to reading.⁹ Eames reviewed the research in the fields of speech and reading and concluded:

1. Neurological lesions in the language centers of the brain impair both speech and reading.
2. Poor auditory association and discrimination cause poor speech and poor reading.
3. Articulatory speech defects are present in five to eight per cent of reading failures.
4. Emotional reactions to speech difficulties may impair reading.
5. Oral reading is more difficult for persons with speech defects.¹⁰

Reading authorities agree that speech is an important factor in learning to read. The following quotations from the writings of recognized experts illustrate this theory.

Monroe states, "The child must be able to understand and use the speech symbols which are to be associated with the printed symbols. The factors which affect speech may therefore also affect reading."¹¹

Gray claims that before a child can read a word he must be able to recognize it, and attach meaning to it when it is spoken. He continues, "Eventually he learns to react to the printed symbol in much the same way in which he reacts to the spoken word."¹²

Gates suggests, "Speech defects and various forms of difficulties in articulation due to immature speech development may have unfavorable effects upon learning to read."¹³

McKee, an ardent advocate of teaching communication skills as a unit, asserts, ". . . there is good reason to believe that many of the so-called reading difficulties, present also in listening, are language difficulties, and that any person's ability to understand what he attempts to read is greatly dependent upon his ability to understand spoken language."¹⁴

Russell further advises that all reading teachers should have speech training and familiarize themselves with the literature of the speech field.¹⁵ The trend toward combining the teaching of speech and reading is evident in all the recent reading methods textbooks, such

¹¹ *Op. cit.*, pp. 91-92.

¹² William S. Gray, *On Their Own in Reading* (New York: Scott, Foresman and Company, 1948), p. 42.

¹³ Arthur I. Gates, *The Improvement of Reading* (3rd ed.; New York: The Macmillan Company, 1947), p. 98.

¹⁴ Paul McKee, *The Teaching of Reading in the Elementary School* (Boston: Houghton Mifflin Company, 1948), p. 11.

¹⁵ David H. Russell, *Children Learn to Read* (New York: Ginn and Company, 1949), pp. 91-92.

⁸ *Op. cit.*, pp. 6, 11, 39-40.

⁹ *Op. cit.*, p. 259.

¹⁰ *Op. cit.*, p. 53.

as Carter and McGinnis,¹⁶ Harris,¹⁷ and Witty and Kopel.¹⁸

POOR READING CAUSED BY POOR SPEECH ON THREE READING LEVELS

The writer has discovered that experts in teaching reading not only recognize poor speech as a cause of poor reading but also recognize the influence of speech throughout the developmental reading program. Therefore, she has tried to trace the influence of speech on the three reading levels of the elementary school. These levels are the readiness level, the primary or beginning reading level, and the intermediate level. The literature in the reading field indicates that poor speech is a progressive handicap; following is an attempt to explain this theory and to present a summary of the suggestions for eliminating this cause of poor reading.

The Readiness Level

During the past decade there has been great emphasis on reading readiness, with the result that every author of a textbook on methods of teaching reading devotes extensive discussion to it. Gates' list of readiness factors is representative. It includes intelligence, vision, color blindness, hearing, dominance, speech, general health and vitality, and emotional stability.¹⁹ Russell, in his discussion of speech as a readiness factor, suggests that the kindergarten and first grade teacher judge a child by four criteria. First, can the child converse intelligibly with the teacher and the other children? Second, does the child

use baby talk or a private language? Third, does he have an articulatory defect? Fourth, does he appear to understand what the teacher says when she talks?²⁰ Clear, correct expression in conversation and story telling is the criterion suggested by Witty and Kopel.²¹ Four of the most widely used and highly recommended reading readiness tests (*The Betts Ready-to-Read Tests*, *The Stevens Reading Readiness Tests*, *The Monroe Reading Aptitude Tests*, and *The Gates Reading Readiness Tests*) include testing of auditory factors.²² Of the four, Monroe's is best oriented toward discovering the quality of the child's speech, since it includes evaluation of articulation, pronunciation, auditory factors, and speaking vocabulary.²³

There is general agreement among reading experts that good speech must precede reading and that reading is the interpretation of printed symbols representing spoken sounds.²⁴ As Dolch phrases it, to the child "... all language meaning is inseparably connected with sound images."²⁵

It follows that, if speech training is an important factor in reading readiness, it must be included in the readiness program. Since speech is acquired so early in a child's life, the basic preparation is made in the home and the pre-school. Research and observation indicate that the young child should be able to converse about his experiences with a varied vocabulary and should understand many simple concepts. Gates predicates that limited experience is a

¹⁶ Homer L. J. Carter and Dorothy J. McGinnis, *Learning to Read* (New York: McGraw-Hill Book Company, Inc., 1953).

¹⁷ Albert J. Harris, *How to Increase Reading Ability* (New York: Longmans, Green and Co., 1947).

¹⁸ Paul Witty and David Kopel, *Reading and the Educative Process* (New York: Ginn and Company, 1939).

¹⁹ *Op. cit.*, p. 142.

²⁰ *Op. cit.*, p. 55.

²¹ *Op. cit.*, p. 185.

²² *Op. cit.*, pp. 42-44.

²³ *Ibid.*, p. 43.

²⁴ Gertrude Hildreth, "Interrelationships Among the Language Arts," *Elementary School Journal*, XLVIII (June, 1948), 538.

²⁵ Edward William Dolch, *The Psychology and Teaching of Reading* (Champaign, Illinois: The Garrard Press, 1931), p. 25.

deterrent to learning to read.²⁶ Tinker endorses Gates' statement and stresses the role of varied experiences in building the meaningful concepts that a child needs to read.²⁷ Parents must, of course, continue to contribute to the child's speech growth, as Witty indicates. The school supplements the work of the home in enriching the child's experiences to enlarge his vocabulary and build concepts.²⁸

But what of the child who lacks clear, correct speech? Reading and speech experts agree that immature linguistic ability is not self-corrective, and recommend that speech correction begin in the kindergarten. Exponents of this theory in the reading field include Tinker²⁹ and Witty.³⁰

There is much stress, especially in the research relating reading and speech, on auditory factors, i.e., phonetic discrimination, blending, rhyming, and acuity. Reading readiness material for the beginning first grade child abounds in auditory phonetic discrimination exercises. The teacher's manuals further recommend supplementary work in the form of games and oral practice in speech forms.³¹ Rhymes are used extensively in creative dramatics and auditory discrimination.

The Primary or Beginning Reading Level

Readiness to read, like speech development, is highly individualized, and it is a common practice to extend readiness activities throughout the primary grades. However, all but the most exceptional children begin to read at some time during grades one, two, or three.

²⁶ *Op. cit.*, p. 9.

²⁷ Miles A. Tinker, *Teaching Elementary Reading* (New York: Appleton-Century-Crofts, Inc., 1952), pp. 32, 34, 91.

²⁸ *Op. cit.*, p. 92.

²⁹ *Op. cit.*, p. 32.

³⁰ *Op. cit.*, p. 92.

³¹ McKee, *op. cit.*, pp. 152-154.

Reading programs and textbooks are constructed to co-ordinate with the theory Witty so aptly expresses:

Reading takes place satisfactorily for most children when they are guided in reading stories which present combinations of words familiar to them from their own experience and used by them in talking.³²

This theory accounts for the standardized content of pre-primers, primers, and first readers. The stock characters, Dick and Jane, Alice and Jerry, Jim and Judy, Jack and Janet, and their ilk are all six-year-olds whose experiences are ideally supposed to be correlated with those of the average, middle-class first-grader. Individual differences and regional and socio-economic environmental factors create continuous readiness problems in the area of experience, concepts, and language. Each new story on all reading levels requires a new vocabulary and different concepts; therefore, readiness extends through the whole reading program.

Gray sets forth four steps basic to reading at all levels. They are:

1. Word perception or recognition, including identification of the word and attachment of meaning to it.
2. Comprehension or interpretation.
3. Reaction.
4. Integration of feelings and thoughts to determine acceptance or rejection of the author's ideas.³³

Gray continues with a commonly-accepted theory of word recognition:

The first time a child sees a printed symbol for a word, he should establish direct association of sound and meaning with the printed form. These associations are easily established if the printed form is shown to the child as the spoken word is used in a meaningful situation.³⁴

Corroborating this statement, Dolch says, "The first stage in teaching read-

³² *Op. cit.*, p. 74.

³³ *Op. cit.*, pp. 35-36.

³⁴ *Op. cit.*, p. 45.

ing . . . is to enable the child to think the proper sound when he sees the word . . ."³⁵

A recent study by Rossignol indicates that in presenting new words to teach recognition, the teacher must begin with the child's language habits and teach him to say the words and attach meaning to them before he encounters them in print. She explains that research has revealed that hearing acuity is generally poor among young children and that they need to see the teacher as well as to hear her. This theory also explains the need for repetition of words for retention.³⁶

Gray's second step in the reading process, comprehension, is dependent in part on word recognition. During this step the child sorts the various meanings he has for a word and selects the one that fits the context. The more meanings he has, the greater his chances of being able to interpret the content. Basic to the child's vocabulary is his experience. Witty says, "Progress in the early stages of reading is directly affected by the opportunities for language expression offered the child both at home and at school."³⁷ All reading authorities concur on this point.

Reaction to reading material and integration of thoughts and feelings to evaluate it, Gray's third and fourth steps, are largely oral on the primary level. Very young children freely express their opinions and form judgments on the content of their reading. The writer recalls with amusement Charles, the third-grader, who read a story about a little girl who caught mumps. The

text included a passage of dialog between the child and her father in which he teased her about catching mumps, and this part of the story was illustrated with a picture showing the father smiling at his ailing child. The young reader finished reading this part of the story, looked at the picture, and said, "What kind of father is he to laugh at a sick child?" Charles recalled from his experience that mumps are painful and further enlightened the group that his father did not laugh at sick children. The writer led the group in a discussion of reasons for laughing, and to the conclusion that the father was trying to cheer the child. Charles grudgingly conceded that this might have been the father's motive, but he was adamant in his disapproval.

Since nearly all primary reading is oral, it would seem logical to include a brief discussion of the major faults in oral reading. Harris lists five: poor word recognition, poor enunciation, inadequate phrasing, confusion or omission of small words, and lack of expression.³⁸ All of these weaknesses (except confusion or omission of small words) relate directly to speech preparation for reading and can be eliminated by careful beginning reading work. Russell lists four oral reading faults akin to those Harris enumerates. He finds that poor pronunciation, lack of attention to punctuation marks, inadequate phrasing, and lack of expression are common faults.³⁹

Developmental and corrective speech must obviously be continued through the beginning reading level if the child is to read as well as his capacity warrants.

The Intermediate Reading Level

The beginning reading level initiates a skill which should develop consistently

³⁵ *Op. cit.*, p. 28.

³⁶ Lois Josephine Rossignol, *The Relationships Among Hearing Acuity, Speech Production, and Reading Performance in Grades 1A, 1B, and 2A* (New York: Bureau of Publications, Teachers College, Columbia University, Contributions to Education, No. 936, 1948), pp. 39-40.

³⁷ *Op. cit.*, p. 56.

³⁸ *Op. cit.*, p. 171.

³⁹ *Op. cit.*, pp. 92-93.

with the child's growth and maturity. In many cases, however, a child makes satisfactory progress in grades one, two, and three, and then evidences a lack of progress known in reading circles as the "fourth grade slump." Reading authorities attribute this phase in otherwise normal learning to two factors. There is general agreement that children in the intermediate grades use reading as a learning tool more extensively than do children in the primary grades. Furthermore, new subjects are introduced and taught by the use of textbooks rather than orally. These books are harder reading, with vocabulary ranking as the first barrier to comprehension.⁴⁰ The importance of meanings and comprehension has been stressed since 1925, when Goodenough discovered a coefficient of correlation of .79 between ability to understand and explain word meanings and reading efficiency.⁴¹

Techniques for the prevention of reading difficulties which develop on the fourth grade level are suggested by several reading authorities. All of the preventive measures are directly related to speech. Witty advises the teacher to be sure that children can read well orally before assigning silent reading in the content fields.⁴² Tinker reiterates the theory that reading readiness activities must be extended to the intermediate grades, and this theory implies continued speech readiness for reading.⁴³ On the intermediate level vocabulary development is the most important factor. Russell says that children have three levels of meaning: recognition, multiple meanings, and an appreciation

of the basic concept.⁴⁴ He suggests eleven activities to develop speaking and reading vocabularies.

1. Meaningful experience
2. Visual aids
3. Oral language and listening
4. Explanation by the teacher
5. Oral reading by the teacher
6. Pupil-made projects
7. Concept-building in the content fields
8. Wide reading
9. Use of the dictionary
10. Informal word study
11. Direct word study⁴⁵

Gates suggests four ways to develop vocabulary.

1. Teach context clues and word-form clues simultaneously.
2. Introduce new words in context.
3. Review new words in a different context.
4. Reduce meaning to a concrete level.⁴⁶

McCullough, Strang, and Traxler recommend the application of general semantic levels of abstraction to vocabulary development. All new words should be reduced to their lowest abstraction level.⁴⁷

Speech and language dictate the success or failure of a child's learning to read. Therefore, a developmental speech program is basic to a developmental reading program.

SUMMARY

The writer draws the following conclusions from her reading in the literature defining the relationship between speech and reading and implementing the teaching of these tool subjects.

First, poor speech is generally recognized as a cause of poor reading.

⁴⁰ Dolch, *op. cit.*, pp. 56-57.

⁴¹ Florence L. Goodenough, "The Reading Tests of the Stanford Achievement Scale and Other Variables," *Journal of Educational Psychology*, XVI (November, 1925), 523-531, quoted by Hildreth, *op. cit.*, p. 539.

⁴² *Op. cit.*, p. 99.

⁴³ *Op. cit.*, p. 217.

⁴⁴ *Op. cit.*, p. 188.

⁴⁵ *Ibid.*, pp. 198-200.

⁴⁶ *Op. cit.*, p. 240.

⁴⁷ Constance M. McCullough, Ruth M. Strang, and Arthur E. Traxler, *Problems in the Improvement of Reading* (New York: McGraw-Hill Book Company, Inc., 1946), pp. 39-41.

Second, reading authorities agree that speech is an important factor in reading readiness.

Third, clear, correct expression of meaningful conversation is an indication of readiness to read.

Fourth, developmental speech and corrective speech programs should begin in the kindergarten and extend throughout the curriculum in close co-operation with the reading program.

Fifth, beginning reading material appropriate to the young child should consist of combinations of words which children use in their everyday speech.

Sixth, when the child reads he should associate the word sound with the printed form of the word.

Seventh, the child brings meaning to reading by his stock of word meanings developed through experience and speech.

Eighth, the meaning area is the heart of most intermediate reading difficulty.

Ninth, a developmental language program combining all the communication arts is a popular and practical way to integrate the teaching of reading and speech.

EXCURSUS

Interpretative reading as a method of reeducation in articulation is obvious. Drill books always include passages from great literature with a variety of material which calls for varied adjustment of articulatory organs. The literature selected from such drills offers, also, a variety of moods and hence draws forth different psychical responses. If in using drills for speech reeducation the teacher will emphasize the idea and the mood of the literature on a par, at least, with the mechanical adjustment of the articulatory organs, facility in articulation will result much more surely and successfully. Speech as such may be the last rather than the first thing to be emphasized in speech correction. Some attention may be needed for the accurate formation of individual speech sounds, but articulation which results from concentration upon the projection of meaning is more satisfactory than that gained by conscious effort to form speech sounds accurately. This leads us to Stanislavski's warning to the young actor that voice drills if isolated from meanings may result in habits which preclude good acting. Good tone and clear articulation are not enough for good speech habits. In all voice and diction drills in which passages of literature are used the student's concentration should be directed to meaning and to the adequate expression of that meaning. Even in exercises voice and diction should be a means to an end and not ends in themselves. Interpretative reading, accordingly, is an important aspect in speech correction both as mental hygiene and as a method of improving a student's articulate speech.—Sara Lowrey, "Interpretative Reading as an Aid to Speech Correction, Acting, and Radio," *The Quarterly Journal of Speech*, XXXI (December, 1945), 461.

INTEGRATING ENGLISH LITERATURE WITH RADIO

Lucile M. Roth

WHEN I told my English literature class last fall that the course for which they had enrolled was to be a course in radio-mechanics, script writing, and production—they looked more skeptical than surprised. As I assured them that they understood me correctly, eyes began to sparkle that had just been “all settled down for a long winter’s nap.”

Since the new plan was to be somewhat experimental, we let it develop as we went along. After presenting the general idea for the project, I gave a brief survey of the literature highlights to be studied during the semester. Students seemed to experience—some for the first time, evidently—the thrill of ideas beginning to crystallize within their minds, as I threw out hints on how pages of literary selections and authors’ lives might be transformed into modern programs.

Students chose their own project groups, partly on the basis of friendships and partly according to common interests. The room became a hive of activity, buzzing with a wholesome enthusiasm, a contagious, intelligent exchange of reactions and ideas. Enough litera-

ture was introduced so that every student could begin working on a definite assignment. Committees—size not stipulated—ranged from two to six in number of members.

It was the committee’s first problem to choose a form for their group’s script, many being patterned after current radio broadcasts. Students were encouraged to listen to good radio programs for ideas—and to discuss the project with their parents before completing plans for a script. The work of script writing was to be assigned or divided as the group thought best. Each member was to participate in the final production, however, contributing in one way or another: reader, announcer, actor, musician, or sound effects man.

Dramas, with appropriate sound effects and mood music, presented the following selections: “Beowulf,” “Enoch Arden,” “The Cotter’s Saturday Night,” and “David’s Lament” and “The Story of Esther” from the Bible.

A portion of *Julius Caesar* was dramatized for radio almost as William Shakespeare had written the play. Shakespeare’s biography became the theme of “This Is Your Life,” with characters from his dramas included among the honored guests.

The section of John Bunyan’s *Pilgrim’s Progress* called “Vanity Fair” was portrayed through an on-the-spot news coverage of the fair, ending with the court scene itself. John Milton’s life was the subject for “Poet’s Review.”

We have Professor Lionel Crocker of Denison University to thank for Mrs. Roth’s essay. During the past summer session he was a visiting professor at the College of the Pacific, and in one of the classes he taught there Mrs. Roth submitted the paper which now appears here.

Mrs. Roth is Chairman of the Department of Speech, Journalism, and English at Lodi Academy, Lodi, California. She has studied at the College of the Pacific during several summer sessions, prior to which she took her B.A. at Union College.

Geoffrey Chaucer's life was introduced by a panel of speakers on "What's My Line?" His *Canterbury Tales* characters figured well in "Welcome Travelers."

"Sir Roger at Church," an essay from *The Spectator*, developed into a whole Sunday morning church service. Three hymns by English poets—"Spacious Firmament on High," "Lead Kindly Light," and "Recessional,"—were combined into one program, including the music that had been written for each. A vocal soloist and an instrumental group made this presentation impressive.

The lyric poem, "Song of Moses and Miriam," from the book of Exodus, was read as in the days of the Israelites, with the men's, women's, and chorus' parts being rendered in the Hebrew poetry form by a verse-speaking choir. "The Ideal Wife," a Biblical essay from the book of Proverbs, was changed into a modern setting, two-act play, contrasting the ideal wife with an irresponsible, "social bug" type of modern wife.

"The Sermon on the Mount" become a religious drama, introduced by the vocal solo, "The Lord's Prayer." The narration then led into a story in which a young married couple sought spiritual aid and clarification of this portion of the Bible from their church pastor.

With an organ background of "Oh, Promise Me," the love song of an elderly married couple, "John Anderson, My Jo" by Robert Burns, was effectively presented. During the reading of the last stanza the music modulated into "When Your Hair Has Turned to Silver"—and then faded away.

The above paragraphs give an idea of how these literary selections, as well as others, were adopted for radio. Interest was running high by the time I had completed my survey. Committees chose chairmen, arranged meeting times and places, and began working on their

scripts. A calendar was posted showing the dates for the presentation of the programs.

While the students worked outside of class on their subject matter, research, and writing, the class periods were devoted to a study of script writing forms and broadcasting techniques—much of it actually "readin' 'n 'ritin' 'n grammar," only called by other names. But how drab those familiar terms would have sounded—what a mental block such terminology often erects in the minds of many students!

Radio was selected as the means for studying literature because radio stimulates the imagination and brings to students many things they would never know otherwise. Much of radio is planned for stimulating interest, not as an end in itself; the pictures of television leave no room for stimulation of the imagination. If radio is successful in selling products, certainly radio can be successful in the classroom as well.

The radio project was being used to help students not only to like English, but also better to appreciate the great literature of our language, as well. After all, poetry is to be heard, not read. Besides the usual appreciation of literature, the students were getting excellent composition practice and an emphasis upon improved oral reading, a need which had been almost overlooked in recent years.

Radio was bringing the students something new through a medium that was familiar to them. Actually, hasn't our audio-visual education been practically all visual? Before commercialism entered, the potentiality of radio as a great educational and cultural medium had been realized. But since then, many have forgotten that potentiality.

This class project was an attempt to teach English in accordance with all

three purposes of radio: for entertainment, education, and information. Are you questioning the use of English class work for entertainment? But how can you? Aren't we trying to teach young people to enjoy literature?

As students worked on their scripts, they were told not to underestimate what they could do. But they and their teacher were delightfully surprised at the amount of hidden talent, interest, and leadership ability that was "dug up" before long. Being allowed to write and help correct their own scripts, members of each group had to think together and work together toward the solution of their common problem.

When the first draft of the script was done, it was given to the director (teacher) to be read for suggestions. Then the students were to add their own ideas as well in revising the scripts, for in doing so they were learning. Creatively we all may die if we just sit and listen. And how easy it is for the teacher to make English class just a "sittin', listenin'" session. When the scripts were considered satisfactory, the chairman of the committee, in counsel with the teacher, chose the cast.

Auditions, trial readings for parts, do not usually result in satisfaction, for no one knows exactly what a student is able to do until he is assigned a part—and he gets into that part before the microphone. As the cast was chosen, each one received a duplicated copy of the script, with appropriate counsel about the character he was to portray. Occasionally it was necessary for the cast to double roles, although it must always be remembered that only a skilled actor can really do character doubling.

As soon as the parts had been assigned, each student began the preparation of his reading. First, he became acquainted with his character. The intelli-

gent actor always gets a clear picture of the person he is to represent. The student had achieved a real goal when his mind worked like that of the character he was portraying. When the teen-ager got to *be* the character he was reading, he forgot his own inhibitions—a new achievement, it seemed to me, in the teaching of literature.

Since the dramatic programs needed music for atmosphere and moods, a phonograph was kept in the English room for student use. The sound effects also had to be planned early for each production. Often a poor reader in the class is good on sound effects and playing music. So it was in this group. A project is worthwhile only if every student in the class can contribute in one way or another.

It was not necessary to use a microphone in the first rehearsal because the purpose was for the students to gain a conception of the program as a whole. This first rehearsal with the cast established a reservoir of techniques. If a character had been miscast, there was still time for a change. Ordinarily, the first rehearsal for a broadcast, the pre-rehearsal, is held in the classroom. For our class all rehearsals, of necessity, were held in the classroom unless the group needed the use of a piano or organ.

When several rehearsals had been held, the groups recorded their programs so that the readers could hear themselves. It was soon discovered that the students read more naturally, however, if they were not watching the recorder. The student who was to run the recorder was present at the initial session so that he could mark the cues and introductions on his script. Books on educational radio suggest that a home-made wooden mike painted silver can suffice for classroom use. However, when "live" microphones are available, stu-

dents ought to have the benefits derived from their use.

Since "mikes" can play such pranks with the voices, the students experimented and practiced with them a number of times. Various "mike" distances were tried. The dynamic "mike" particularly permitted the actors to work close. The students found this a lot of fun. We took the classes to nearby radio studios to let them see how professionals handle the "mike."

Our goal was to sound as if we were talking, not reading. We found a lower tone of voice preferable. Most of the students soon relaxed and enjoyed themselves, really projected themselves into the literature.

The audience, the rest of the class, also had to be prepared for each of the radio broadcasts. They were conditioned in several different ways: first, an attractively arranged bulletin board concerning the subject of the day's production aroused advanced interest. Second, if new words or terms were to be used in the script, the vocabulary was put on the blackboard with the meanings of the words. Third, pictures in books, found by members of the class, were displayed in the room.

Another conditioning technique was the use of questions about the selection

and its author, questions that were put on the blackboard prior to the program. Additional questions about dress, transportation, and geography were sometimes pertinent. Answers to the questions often came through discussion so that the entire class could participate. Other visual aids such as film strips and films were helpful in providing a setting. The students were encouraged to bring related materials to class. Students scanned radio logs for programs dealing with literature. These were discussed in class.

What fun we had! But radio is just one means of resurrecting the study of English so that it may become the live, potent force it should be in every classroom. To me, it seems that the integration of oral reading, and other related skills, with English can help fill a need at all levels of education. Not only in the classroom of recent years has the recognized need for greatly improved oral reading and more inspired English teaching been evident, but in everyday life itself.

Teachers of English and speech are the time-binders. They are the culture-carriers. We should use anything that will make our students enthusiastic about their cultural inheritance. Let us make more use of radio.

EXCURSUS

It may be of value to mention a criticism frequently offered by commercial radio. It is that speech training (expression, oral interpretation, dramatics) may prove a handicap instead of a help to the radio speaker. Radio speech calls with no uncertain voice for "the art which conceals its artistry." A little learning has been called a dangerous thing. That student who has delved just deep enough into the intricacies of interpretative reading to be conscious of *how* does not know *what* will offend radio listeners. . . . The person who reads too easily and too smoothly offends as surely as the one who is stilted or affected. "The illusion of the first time" is a *sine qua non* of interpretative reading for radio, and it cannot be achieved without long and directed study and practice.—Sara Lowrey, "Interpretative Reading as an Aid to Speech Correction, Acting, and Radio," *The Quarterly Journal of Speech*, XXXI (December, 1945), 464.

PRINCIPLES OF LEARNING: THEIR APPLICATION TO REHEARSAL

Samuel Elkind

INTRODUCTION

TOO often high school teachers of drama approach the conducting of rehearsals as a tedious but necessary task. The rehearsals are, in some instances, regarded as periods of long, agonizing hours of "going over the lines." In short, rehearsals are considered the "drill periods" prior to the presentation of the play.

Granted that in some schools an enlightened approach to rehearsals is the practice, there still is a need to reappraise rehearsals in the light of learning situations. Rehearsals are a growth period, during which time habits, attitudes, and skills are developed. Recognition of these factors calls for a closer examination of some of the specific psychological principles that affect and determine the learning process.

It must be kept in mind that the person who directs a play in the secondary school, indeed, even in college, is fundamentally a teacher. The basic relationship between teacher and pupil in the classroom changes perceptibly when they meet during the rehearsal period. But the responsibility to train

Mr. Elkind is surely one of the most versatile of our authors: for two years he was in the programming and sales departments of radio station KSFO, and he has also "pounded a piano . . ." and "upon several occasions functioned as a bartender, shoe salesman, and Sunday school teacher."

To his position as teacher of dramatics at El Cerrito [California] High School Mr. Elkind brings an academic background gained at San Francisco State College (B.A. and M.A.) and Stanford University. He has begun work toward a doctorate at Teachers College, Columbia University.

the young actor still persists. In order to maintain an atmosphere of learning during the rehearsals, the director must be able to apply some psychological principles of learning to his directorial techniques. It is the aim of this paper to state several of these basic laws of learning and indicate their applications to rehearsals.

LEARNING

"Learning may be defined as the progressive change in behavior which is associated, on the one hand, with successive presentations of a situation, and on the other, with repeated efforts of the individual to react to it effectively."¹ "Learning may also be thought of as the acquisition of ways of satisfying motives or of attaining goals."² Learning also occurs when the details become explicit in a situation which the individual first grasps in only a general way."³ Another form of learning is a problem-solving method, whereby the individual overcomes an obstacle to the satisfaction of a motive, or complex of motives.

Learning products are represented by such terms as "knowledge," "meanings," "skills," and "attitudes."⁴ The process has to do with the course of development that takes place between the first attempts at performance and the ultimate stable behavior pattern. ". . . learning means improvement."⁵ Development

¹ Arthur I. Gates and others, *Educational Psychology* (New York: The Macmillan Co., 1942), p. 299.

² *Ibid.*, p. 299.

³ *Ibid.*, p. 300.

⁴ *Ibid.*, p. 306.

⁵ *Ibid.*, p. 309.

is a pervasive character of human learning.

Mursell develops the idea that "Essentially learning is a process in and through which there emerge new patterns of interaction between the individual and his environment. . . . This also is the essential nature of the process of mental growth. So, learning and growth are in effect the same."⁶

Mursell further states that there are three major types of learning situations. They are drill, incidental learning, and emphasis on meaning, or grasp of the rationale of what is to be done.⁷

It would appear from the few definitions cited above that the rehearsal period is a learning situation, a time of growth, a time when the individual develops knowledge, skills, and attitudes, has definite goals, and ultimately performs in a creative stable behavior pattern.

MOTIVATION IN LEARNING

A. Functions of Motives

Gates lists three main functions of motives. "First, they energize behavior. . . . Stimuli from the environment, in cooperation with internal conditions, are also capable of evoking adjustive behavior . . . activities which are at first supported by extrinsic incentives or formal regulations may become intrinsically interesting."⁸

Second, "interests and motives are selectors. They dispose the individual to react to some situations and ignore others; they determine in considerable part *how* he will react to certain situations."⁹

"Closely associated with the selective function of motives is their role in di-

recting behavior. It is not enough to activate the organism. The energy released and behavior evoked by hunger are ineffective unless action is directed toward some object that is capable of satisfying the drive. . . . It is when . . . energies converge upon well-defined and attainable goals that improvement takes place."¹⁰

Finally, "learning cannot be successful or efficient without persistent, selective and purposeful effort."¹¹ "Learning is most efficient when the activities to be performed are the means of satisfying needs or attaining important goals."¹²

Gates stresses the importance of meanings and their relationships to the individual's "set" for learning. He points out that materials lacking in meaning are relatively more difficult to learn than those the meaning of which is understood.¹³

APPLICATION

In order to stimulate motivation during the rehearsal, the director must select goals of attainment within the capabilities of his actors. The director must, as Gassner points out, "interpret the play in some striking vein, fire the actor with new ambition and love for the task he is called on to perform."¹⁴ He must make the students' participation in rehearsal a joyful and fruitful experience.¹⁵

C. Lowell Lees states "The director's job during the period of growth is to keep the play steadily progressing and the actors constantly working. The procedure is one of building, tearing down, and rebuilding."¹⁶

¹⁰ *Ibid.*, p. 316.

¹¹ *Ibid.*, p. 317.

¹² *Ibid.*, p. 320.

¹³ *Ibid.*

¹⁴ John Gassner, *Producing the Play*, (New York: The Dryden Press, 1941), p. 290.

¹⁵ *Ibid.*

¹⁶ C. Lowell Lees, *Play Production and Direction* (New York: Prentice-Hall, Inc., 1948), p. 186.

⁶ James L. Mursell, *Educational Psychology* (New York: W. W. Norton & Co., Inc., 1939), p. 153.

⁷ *Ibid.*, p. 184.

⁸ Gates, *op. cit.*, p. 314.

⁹ *Ibid.*

When the student understands the author's intent and purpose, and perceives his role in relationship to the structure of the play, the play then takes on meaning. The student's perception facilitates his "set" for learning.

B. Objectives of Motives

Definite objectives are necessary if motivation is to be effective. Basing his findings on the studies of Hull and Lewin, Ryans indicates: "Not only the difficulty of the assignment, but its length and definiteness, as well, are important considerations from the standpoint of motivation. . . . Closeness to the goal is an important factor in learning, and learning behavior is facilitated as the goal is more closely approached."¹⁷

APPLICATION

The director, remembering this law of objectives, should formulate specific objectives for each rehearsal period. Thus, he will call reading rehearsals during which time he will give the cast an idea of what the play is about. During the blocking rehearsals he will block out the broad pattern of action for the play. At this time he transforms the play from words on the printed page to words and action on the stage; he brings life to the printed word. When the time comes for line rehearsals he will concentrate on the memorization of lines. At the business rehearsals he will work on the execution of stage business and the use of "props." The rehearsals for interpretation and characterization will find the director strengthening and polishing the reading of lines. Toward the end of the rehearsal periods he will move toward a synchronization of the various elements

of the play; he will seek unity and continuity. The director will hold a technical rehearsal for synthesizing the acting elements and the technical elements; and finally he calls the dress rehearsals, which are defined as productions given exactly as though an audience were present.

The director may wish to call special scene rehearsals, during which his objective will be to work out some special details. But at all times he should adhere to the objectives outlined above, for learning best takes place when these objectives are clearly understood and are meaningful.

C. Motivation and the Teacher

The teacher plays an important part in motivation for learning. "Attention should be given by the teacher to personality traits which pupils generally like and others which they generally dislike in teachers. Teachers who are liked and respected themselves contribute directly to the pupil's learning, as the pupil seeks to obtain the teacher's approval and identify himself with the teacher."¹⁸

Mursell claims that "the teacher's effectiveness depends on prestige; and that prestige can be dissipated and destroyed by a wrong handling of the social situation."¹⁹

APPLICATION

The director's personality traits should include, among many others, modesty, sympathy, and tolerance. He must have a willingness to explain his directions; to give reasons; to teach the *why* as well as the *what*. Dolman says: "A true teaching attitude does not mean a didactic or dictatorial attitude."²⁰

¹⁷ Nelson B. Henry, ed., *The Forty-First Yearbook of the National Society for the Study of Education, Part II, The Psychology of Learning* (Bloomington, Illinois: Public School Publishing Company, 1942), p. 325.

¹⁸ *Ibid.*, p. 326.

¹⁹ Mursell, *op. cit.*, p. 281.

²⁰ John Dolman, *The Art of Play Production* (New York: Harper & Bros., 1946), p. 167.

The director in the rehearsal hall is not the teacher in the classroom. Yet he must maintain his dignity and never lose sight of the fact that the rehearsal is a learning situation. He adapts the situation and employs the proper methodology: at times he may insist on proper stage decorum and punctuality; at times he may encourage group discussion and intelligent experiment. However, the beginner may require more definite rule of thumb teaching than does the experienced actor.

Although one philosophy of directing encourages the director to be dictatorial and another encourages more democratic techniques, Petersen points out that "after exploring both methods, we are still waiting for the final solution."²¹

Perhaps if the director views himself as the leader of the group, one who must help the group realize its potentials and see to it that the group ensemble is served by the best efforts of each individual, he will evolve an effective attitude of a "teacher-director."

D. Rewards and Punishments

"Rewards and punishments' may be considered one of the major categories under which incentives may be classified."²² Thorndike's experiments have shown that "The influence of a reward is greatest when it follows the response immediately, and its potency decreases as the interval between a reaction and its after effect increases."²³ Although Thorndike suggests several possible values of punishment, he emphasizes that goals are best attained from positive rather than from negative teaching.²⁴

²¹ Lorenz K. Petersen, *Psychology of Acting* (Boston: Expression Co., 1935), p. 246.

²² Henry, *op. cit.*, p. 314.

²³ Gates, *op. cit.*, p. 401.

²⁴ *Ibid.*, pp. 403-404.

APPLICATION

The applause that invariably greets the final curtain of the typical senior play may be interpreted either as appreciation or relief that the show is over. In either instance the applause, although gratifying to the players, should not constitute the "reward" that the players receive for their parts in the plays.

The reward for participation in the production should be intrinsic. It should come from the realization that students and director have produced an integrated, creative performance, which includes the development of individual characterizations as well as technical proficiencies. The rewards need not wait for the night of the performance.

The director, as the play progresses during the rehearsal phase, should praise work that is well done. For, as Gates points out, "knowledge of improvement should act as a strong incentive."²⁵ The director may use praise, but that he should use discretion in this matter is rather obvious. Praise, in its most effective stage, should come immediately upon the successful completion of a learning situation.

E. Preparatory Set

Ryans believes that "Motives . . . set the stage for learning by facilitating certain activities, and on the other hand, activities which lead to the satisfaction of motives tend to recur."²⁶ Specific directions and suggestions for learning are said to contribute to the student's set. Directions for learning in a special field of subject matter and the provision of more general hints for the development of successful study habits in all fields serve to motivate learning.

²⁵ *Ibid.*, p. 400.

²⁶ Henry, *op. cit.*, p. 298.

APPLICATION

The director can create a set for learning early during the rehearsal period. He should come to the blocking rehearsal, for example, with a definite plan. This plan can of course be altered at a later date, but it should contain an explicit movement plot. He will explain his plan for action in an organized, lucid manner. Making stage movements clear to the actor, he helps establish the set. The set provides assurance and confidence in the mind of the actor, who now has a point of departure from which he can develop.

By communicating a feeling of confidence and certainty during the early stages of rehearsal, the director will create a growing understanding between himself and the actors. This relationship will eventually result in the birth of a truly creative enterprise.

A good principle of learning to remember at this time is "*never begin two things at the same time.*"²⁷ Gassner cautions ". . . if actors are learning lines, do not insist that they act their scenes fully; if they are being given positions, do not expect rounded characterization at the same moment."²⁸ The blocking rehearsal is not the time to work out details of business or interpretation. Blocking deals with the motivation of action on the stage. The pattern of movement is based on the script and provides the student with a clearer picture of the character he is to portray.

THE ROLE OF PRACTICE IN LEARNING

J. B. Stroud points out that "the old maxim *practice makes perfect* is a mixture of truth and error. By practice is meant performance or some number of performances. It is customary to speak of performances as repetitions or

trials."²⁹ It has been shown by Thomas Brown and E. L. Thorndike that exact repetition of an act does not necessarily lead to improvement.³⁰ If the director cannot observe changes from a series of repeated performances, he might come to the conclusion that learning, by definition, is not taking place.

Although practice is a necessary condition of learning, it is not a sufficient condition. Certain kinds of practice make perfect; others are not productive. Stroud lists some factors that affect the conditions of learning.³¹ They include (a) individual differences, (b) character of the material of learning, (c) mode of presentation, (d) motivation of practice, (e) distributed practice, (f) amount of practice, and (g) maintenance of practice.

APPLICATIONS

A. Individual Differences

The director who takes cognizance of the factors listed above must adjust his demands and "levels of aspiration" to the students with whom he is working. Lees urges the director to facilitate and simplify the approach to the character. The director should attempt to "keep the production at an even keel of development and on a time schedule."³²

When the director takes into consideration the individual differences in abilities among his actors, he will find that the ones with the least amount of ability will need the most practice time. Stroud claims "it can probably be said that equal amounts of practice increase rather than reduce individual performances in school subjects and most other complex learning activities."³³

²⁹ Henry, *op. cit.*, p. 353.

³⁰ *Ibid.*, p. 354.

³¹ *Ibid.*, p. 357.

³² Lees, *op. cit.*, p. 157.

³³ Henry, *op. cit.*, p. 358.

²⁷ Gassner, *op. cit.*, p. 300.

²⁸ *Ibid.*, p. 300.

B. Character of the Material of Learning

A student learns meaningful material more readily than meaningless material. Dolman indicates that the director should teach his actors to think in terms of plays, not parts; of scenes, not lines; of stage pictures and stage actions as seen by the audience, not individual movements and business. "The better he [the actor] understands the purpose of what he does, and the more clearly he sees his own actions as a part of the general scheme, the easier it will be for him to accept directions given."³⁴

The material of the play becomes meaningful to the actor when he is taught how to analyze a play to find the author's meaning. He should learn to "catch the mood and rhythm of each act and scene, to visualize the background or period and to discover the relation of each character to the play as a whole."³⁵

C. Mode of Presentation

The actor is dependent not only on auditory and visual stimuli, but also on imagination. The director will be called on not only to demonstrate, but also to stimulate. Gassner states, "The director, generally speaking, should strive to *stimulate the actor* to the desired type of action rather than perform for the actor's observation. The director should suggest, evoke, create an atmosphere around the actor that will draw out and inspire the sought-for result."³⁶

He can create this atmosphere by asking pertinent, provocative questions, and by stirring the actor's imagination. By guiding the actor to the proper channels of thought, the director can induce a creative response.

If he must demonstrate, it is best for

him to say, "*This is the kind of thing I mean,*" rather than, "Do it this way." The actor must create from within, not from without.

Although there has been a battle raging over this matter of imitation, there is no need to become an extremist and refuse to demonstrate at all. Very often, because of limited life experiences, it is quite difficult, if not impossible, for a student to create a desired response. Dolman says, "I do not believe that he [the actor] is likely to be ruined by the slight element of imitation that may creep into his playing."³⁷

D. Motivation of Practice

Motivation of practice is one of the determinants of the efficacy of practice. The conscientious director must, from the very beginning, establish a high level of aspiration. His ultimate aim must be to present a stimulating, worthwhile experience in the theatre. With this aim clearly in mind, he must continually infuse his actors with an enthusiastic approach to each rehearsal. As the production date grows closer, the director should schedule special rehearsals for the purpose of smoothing and synchronizing the elements of the play. At all times he must aim high; he must instill incentives and objectives that are within the range of ability of his cast.

E. Distributed Practice

It has been shown by Gates that (1) distributed practice may favor a variety of responses at a time when the correct reactions must be discovered; (2) early massing of practice may tend to establish errors occurring during the exploratory period; (3) spacing makes it possible for one to capitalize on a fruitful variation which can then be followed up by more concentrated effort; and

³⁴ Dolman, *op. cit.*, p. 169.

³⁵ *Ibid.*, p. 169.

³⁶ Gassner, *op. cit.*, p. 296.

³⁷ Dolman, *op. cit.*, p. 173.

(4) spacing may conserve interest and forestall fatigue."³⁸

This law of frequency would indicate that short and frequent rehearsals are more desirable than long and infrequent ones, and that rehearsals must follow each other at short intervals in order to be effective.

F. Amount of Practice

The length of rehearsals should not violate fundamental laws of learning. They should not continue so long that the actors reach a plateau. Dean suggests "The time period for each rehearsal with the actor group can be no longer than a concentrated period of coaching for the individual. Coaching may be effective in periods of thirty minutes to an hour. After an hour's work the actor needs a rest. For the actor group, the two to three hour rehearsal period is more productive than a shorter or longer period."³⁹

G. Maintenance of Practice

The ideal time for rehearsal is when the actors are rested and not in a hurry to "catch the school bus." The learning process takes place best when the learner is ready to learn. The afternoon is generally not the best time for rehearsals, although in many school systems it is the only available time. However, evening is usually a better time, for the cast is more fresh and learns more readily.

Learning cannot be successful or efficient without persistent, selective, and purposeful effort. Learning is most efficient when the activities to be performed are the means of satisfying needs or attaining important goals.

The schedule set forth by the director must be maintained. Cancellations and

postponements have a destructive effect. Therefore, the director, if possible, should post an explicit rehearsal schedule which gives the time, place, scene, and names of people involved. In this way students can have plenty of time to make other arrangements for dental appointments and social engagements. The schedule helps maintain the continuity of rehearsal procedure.

PRINCIPLES OF GUIDANCE IN THE ACQUISITION OF SKILL

"The first requirement of an instructor, or of a person managing his own learning, is to know the character of the good performance."⁴⁰ The first principle of guidance is to make certain the learner has a clear understanding of his goal. The skillful director should be able to single out an actor's particular movement and perform it himself when necessary, or be able to slow up a movement to afford a more deliberate analysis and observation.

APPLICATION

The application of this principle demands that the director be able to indicate clearly to the actor precisely what he wants in the way of gesture, traditional stage movements, foot position, turns, poise, and carriage.

Learning by observation is difficult. If the actor perceives what reactions the director desires, he then is able to guide his own efforts accordingly.

In order to help the actor understand his role, the director should make a thorough analysis of the acting parts, or at least of their salient features. This information helps the actor to broaden his own interpretation and to develop gestures and mannerisms in keeping with the role.

³⁸ Gates, *op. cit.*, p. 394.

³⁹ Alexander Dean, *Fundamentals of Play Directing* (New York: Farrar & Rinehart, Inc., 1941), p. 343.

⁴⁰ Gates, *op. cit.*, p. 350.

LEARNING THE ACT AS A WHOLE

From Gestalt psychology we learn that the object perceived is more than just the sum of its parts. The emphasis in Gestalt psychology is on the relative importance of all composite elements with the wholeness as the important control factor.

"The role of form in learning is closely associated with the relative superiority of whole and part methods of studying and memorizing."⁴¹ "Experimental results on the whole-part problem do not permit a simple and generalized statement of the comparative efficiency of the two methods."⁴² However, the superiority of the whole method depends upon a high degree of integration in the material or the activities to be learned.

One should be able to relate what is to be learned to a coherent structure, or organize it in terms of some integrating principle, so that the individual items are carried, so to speak, by the intrinsic pattern. Gates concludes, "Learning by wholes, utilizing the largest meaningful unit of which the individual is capable, takes advantage of the influence of organization."⁴³

APPLICATION

That the student actor should understand the "whole" play is of primary importance. The director must explain the overall aims of the playwright in addition to the central theme, mood, and general setting.

The "whole" concept, with relationship to directing, may be easily divided into smaller "wholes"; into acts, scenes, scenes within scenes (French sense), but at all times the relationship between the smaller units and the "whole" play

must be remembered. However, the director should not over-emphasize too many minor details. Gassner states "the sense of the whole may be easily lost, the actor may be left dangling over the sharp edge of innumerable small 'points'; the sense of the part can be diluted by a confusion of tiny technical problems that impede the actor's spirit from reaching its main objective."⁴⁴

The director is a creative person familiar with many techniques of learning. By using scene analysis (in the French sense), for example, he maintains a coherent basic structure and facilitates an organized pattern of learning. Small details should not be taught first; what is learned should be perceived in a larger context.

DISCOVERY OF CORRECT AND INCORRECT RESPONSES

"Since learning proceeds through the identification and utilization of means-end relations, one of the most important guidance techniques is assisting the learner to determine the consequences, or the appropriateness, or inappropriateness, of his reactions."⁴⁵

The suggested procedure includes the following steps:

1. Diagnosing the particular defects or deficiency responsible for the trouble. This is often an intricate task, demanding considerable insight into the particular as well as an understanding of human nature.
2. Making clear to the learner the sources of the trouble.
3. By encouragement or other devices arousing a strong desire to overcome the difficulties and to achieve normal ability.
4. Providing remedial exercises designed specifically to supplant the inappropriate reactions by effective ones.⁴⁶

CONCLUSION

If the director is aware of the psychological principles of learning, he

⁴¹ *Ibid.*, p. 380.

⁴² *Ibid.*, p. 381.

⁴³ *Ibid.*, pp. 416-417.

⁴⁴ Gassner, *op. cit.*, p. 293.

⁴⁵ Gates, *op. cit.*, p. 358.

⁴⁶ *Ibid.*, pp. 358-359.

can function as an effective teacher during rehearsals. Knowledge and application of the principles discussed in this paper will provide a receptive atmosphere for the learning process, which, is in essence, a creative process.

The director who provides stimulating atmosphere and who creates motivation for learning can be considered

as a moving force in the lives of his actors. The experiences gained during rehearsals aid the individual to live more creatively and guide him towards maximum self-realization.

When the director accomplishes these purposes, perhaps he may be best described by one term, *teacher*.

EXCURSUS

Fanny, being always a very courteous listener, and often the only listener at hand, came in for the complaints and distresses of most of them. *She* knew that Mr. Yates was disappointed in Henry Crawford; that Tom Bertram spoke so quick he would be unintelligible; that Mrs. Grant spoilt everything by laughing; that Edmund was behindhand with his part, and that it was misery to have anything to do with Mr. Rushworth, who was wanting a prompter through every speech. *She* knew, also, that poor Mr. Rushworth could seldom get anybody to rehearse with him; *his* complaint came before her as well as the rest; and so decided to her eye was her cousin Maria's avoidance of him, and so needlessly often the rehearsal of the first scene between her and Mr. Crawford, that she had soon all the terror of other complaints from *him*. So far from being all satisfied and all enjoying, she found everybody requiring something they had not, and giving occasion of discontent to the others. Everybody had a part either too long or too short; nobody would attend as they ought; nobody would remember on which side they were to come in; nobody but the complainer could observe any directions.—Jane Austen, *Mansfield Park*, Chapter XVIII.

RATING DISCUSSANTS

Sam L. Becker

I

ONE of the problems that has long plagued those of us who organize forensic conferences which include discussion events is how best to rate the participants in discussion. It is a general belief that a satisfactory method of rating should be characterized by three major requisites:

1. It should yield a valid rating for each discussant.
2. It should yield a reliable rating.
3. It should motivate participants to improve their discussion techniques.

Judges have used a variety of methods in rating discussants, but there has been little research to determine which of them is most successful in attaining any of the three ends listed above.

On the campus of the State University of Iowa there are two annual forensics meetings, each of which two entirely different groups of representatives from various colleges and universities attend. Several rounds of discussion are features of both of these meetings. Forensic coaches and graduate students in speech at the University usually judge them. At these meetings (unlike the custom at some intercollegiate forensic meets), the participants in each discussion group

The value and application of the data Professor Becker reports in this essay, the suggestions he makes, and the questions he poses are not limited, of course, to discussion in competitive situations—nor to judges, teachers, and students of the skill: graduate students seeking research topics for theses or dissertations may find some leads here.

Professor Becker is a product of the State University of Iowa: he received his bachelor's, master's, and doctor's degrees there within a six-year span; he is now serving his alma mater as an Assistant Professor of Speech and Television.

remain the same throughout all rounds of discussion, and the same chairmen serve in all the rounds.

II

In 1951 I began a series of investigations to compare two procedures for rating discussion and, concurrently, to investigate the criteria students and coaches use in deciding their ratings. I collected data at four conferences: the Western Conference in 1951, and the Intercollegiate Conference in 1951, 1952, and 1954. At each of these meets I obtained ratings for each discussant by two procedures: having a different judge rate the participants after each round of discussion, and after the final round, having all members of each group rate the other members of the group. All judgments, both judges' and discussants', were made on a five-point scale: "superior," 5; "excellent," 4; "adequate," 3; "fair," 2; and "unsatisfactory," 1. Thus I obtained two mean ratings for each individual. One was the average of the ratings the judges had given him, the other the average of the ratings his peers had given. I then compared these ratings in various ways. I made these comparisons of the ratings of a total of 285 discussants whom both conference judges and their fellow discussants had judged.

The coefficient of correlation between judges' and students' ratings for all individuals was .52. As one would expect, the coefficient of correlation varied somewhat from conference to conference. The separate coefficients of corre-

lation for each of the four conferences were .30, .58, .62, and .48.

The mean of all the judges' ratings (on the five-point scale) was 3.656. This is approximately midway between "adequate" and "excellent." The mean of all the ratings fellow discussants gave to the student participants was 3.840, or .184 higher than the judges'. Eighty-seven of the discussants received higher mean ratings from the judges than they did from their fellow discussants, 177 received higher ratings from their peers, and 21 received the same rating from both groups. The average difference between the mean of the judges' ratings of an individual and the mean of the discussants' ratings of the same individual was .439. The range of these differences was from 9 to 2, or one-half the maximum possible range.

There was little difference between the mean range of judges' ratings of each individual and the mean range of student ratings of each. A factor which may have increased the latter range is the fact that there were two to three times as many student ratings on each individual as there were judges' ratings. On the other hand, a factor which might have increased the variation among judges' ratings is that they were made at separate times, one after each round of discussion, whereas all student ratings on any one individual were all made simultaneously, following the final round. The mean of judges' ratings was 1.48, that of students' was 1.52.

III

While I was collecting and analyzing the above data, I attempted to learn what criteria the two groups mentioned above and forensic coaches in general use in determining their ratings. One of the important questions, of course, was whether or not the term "good discus-

sion" means the same thing to both undergraduate student discussants and forensic coaches and other judges of discussion. Immediately after the final round of discussion in the Iowa 1954 Intercollegiate Conference, when the judges and discussants had completed and turned in their rating sheets, I gave each another sheet on which I asked him to list the criteria which he believed he had actually used in arriving at the ratings he had just given. I also asked each to number his criteria in the order of their importance.¹ Thus I obtained lists of criteria from sixty-five student discussants and seventeen judges. (Sixty-eight students and eighteen judges participated in the final round of discussion at the Conference, but I discarded the responses of three students because they had obviously misunderstood directions; one judge failed to respond by the deadline I had arbitrarily set.)

In March, 1955, I polled a third group for the criteria its members use in judging discussion. This group consisted of the membership of the American Forensic Association as of 15 December, 1954. I obtained names and addresses of the members from the annual report of the AFA. From the list of members I deleted only those names for which there was no address, or of those who obviously were not college or university instructors. To 211 members I sent a letter explaining my project and requesting a

¹ Not all the judges participating in rating discussants were present after the final round. I attempted to obtain responses from these judges as soon as possible, while the tournament was still fresh in their minds. In a few instances, however, almost a month elapsed before I received a response. For this reason, the question of whether or not these later responses are so valid as the earlier ones seems to be justified. Certainly, the longer the lapse of time, the greater the difficulty in recalling accurately one's thoughts while deciding his ratings. Hence, these late respondents may have had a greater tendency to revert to textbook criteria than did the immediate ones.

statement of the criteria they felt they actually use in rating discussants. I also asked them to list these criteria in what they considered to be the order of their importance in or influence on their ratings; I provided a form for this listing. I received a response from 49.3 per cent of the people to whom I sent letters, but only 39.8 per cent of them (eighty-four respondents) indicated the criteria along with their estimate of the order of their importance. Eight merely sent me the printed ballots they use at their schools; one obviously misunderstood the directions; and eleven respondents stated that they were unable to comply with my request. A number of the latter group indicated their opinion that discussion is not a suitable contest activity. Some of the other respondents noted that their forensic groups participate in no discussion, and consequently the writers felt unqualified to answer.

Since this question on the criteria for rating discussants was of the "free response" type, I had the problem of weighting and categorizing the answers. That not all respondents had listed the same number of criteria complicated the problem of weighting. I arbitrarily decided to assign a value of 5 to the criterion the respondent listed as most important, to assign a value of 4 to the criterion to which he assigned second importance, and so on. To the fifth criterion listed (if the respondent listed so many), I assigned a value of 1, as I did to all succeeding criteria. If the respondent noted specifically that he believed that he gave equal weight to each of the criteria, I divided the 5, 4, 3, 2, and 1 points among them, assigning to each criterion a value of 3. When the respondent specified separate criteria for leaders and participants, I ignored the former. (A number of respondents noted that a single list of criteria cannot

apply equally well to both chairmen and participants.)

To check the reliability of my method of categorizing responses, I had two other qualified persons categorize the returns. There was a reasonably high agreement between my classification and those of the other two. Weighted totals differed by no more than a few points on any one criterion, and in no case was there a reversal of the order of the "popularity" of any of the categories.

The responding members of the American Forensic Association listed an average of 5.7 criteria. Judges had cited an average of 4.9; students, an average of 4.0. One might expect the AFA members to list a greater number, since they had a longer time to consider the question before responding; hence this result may be an artifact of the manner of collecting the data.

As indicated in Table I, there is a high degree of agreement among the groups on the order of importance of the various criteria, although there is a great deal of variation within the groups. All seem to agree that "knowledge of subject" or "evidence used" is highly important. They also agree that the ability to "fit into the group" or the ability to "think co-operatively" is important in discussion. There seems to be less agreement on the importance of "skill in reasoning or analysis." This criterion tied for first place in the judges' returns, was third in AFA returns, and fifth in student responses. Members of the AFA were the only group which made quite a point of the importance of the language with which one expresses his ideas and knowledge. Undoubtedly, many of those who did not specifically cite language or style feel that they had implied its importance when they noted "ability to communicate effectively" or "ability to present

material" or some similar criterion. It is nonetheless interesting to note that more than a fourth of the AFA respondents specified language as a criterion, although most of them specified communicative ability as well. A number of AFA members and judges considered it important that the discussant display "skill in following the discussion pattern" or show "knowledge of discussion procedure." Not one student noted this point.

Though the "knowledge" criterion received the greatest weighted total, it should be noted that the greatest percentage of respondents (over 90 per cent of the judges and AFA members, and almost 70 per cent of the student discussants) actually listed the "co-operative thinking" criterion. Both "knowledge" and "analysis" received a greater percentage of "firsts" than did "co-operative thinking."

The scores of "Amount of participation" in the table may be misleading. Some of the respondents stated that they penalize both the timid and the garrulous; some noted only that they lower their rating of anyone who talks too much; some indicated, in the words of one of them, that "as a rule, the most active are the most useful." Most respondents simply listed the phrase, "amount of participation." Since this could mean either too much or too little, or both, I decided to group all responses referring to amount of participation in a single category.

IV

The coefficient of correlation of .52 between discussion ratings by coach and graduate student judges and those by student discussants is obviously statistically significant. But has it any practical significance? In view of the unreliability of such ratings that the ranges of both judges' and students' ratings indi-

cate, it seems to me that this correlation is as high as one could expect, in even his most optimistic moments, between any two rating procedures. Other measures used for purposes of comparison tend to bear out this close relationship. The discussants tended to give slightly higher ratings than did the coaches, although the average of both groups falls somewhat above the midpoint between "adequate" and "excellent." (This is between 3.5 and 4.0 on a five-point rating scale.) The mean difference between the two groups of ratings is less than .5. Ratings of the two groups also appear to be equally variable when range is the measure of variance. These results seem to substantiate the hypothesis that comparable ratings can be obtained by having forensic coaches and trained graduate students rate discussants, or by having discussants rate each other. It is not so simple to measure or compare the tangential effects of the two procedures. Whether or not both procedures would have the same effect on the character and quality of the discussion, on the motivation of the students, and, most important, on the learning they can gain from participating in a discussion conference are at this time moot questions. They need exploration.

One of the major reasons for the high correlation between the two sets of ratings appears to be that the two groups probably used the same general criteria in assigning their ratings. Members of the American Forensic Association who replied to the questionnaire I sent them seem to be in essential agreement with the other two groups on these criteria. Many of the respondents cited the problems they have encountered with discussion because of the general disagreement on, or even complete lack of, criteria to orient the activity. We need a consistent set of standards, the

establishment of which this study may aid. The criteria which the three groups of respondents consider most important are knowledge or evidence, co-operative thinking, analysis or reasoning skill, communicativeness, pertinence of contribution at the moment of making it, amount of participation, skill in following the discussion pattern, language, integrity, and ability to keep the discussion moving.

As some of the respondents noted, weightings of these various criteria must obviously vary somewhat according to the type of discussion and the participants in it. This variation militates against the use of any ballot which makes no provision for it. It seems to me that if all judges received the list of criteria in Table I, in the order in which they appear, and were informed that this listing is only a *guide* to the order of their importance, we might be taking a step in the right direction. One respondent even suggested that all judges be "briefed for one hour before the first

round" and that well ahead of time all participants receive "don't-style" instructions, e.g., "Don't try to run away with the discussion."

That a small percentage of discussants noted most of the criteria might lead one to question whether or not all the students are aware of the important aspects of discussion. (Here I define "important" operationally as meaning those criteria which respondents noted in their ratings to be most important.) Evidence of this lack of agreement among the students is the fact that the greatest percentage who agree on any single criterion ("co-operative thinking") is 67.7 per cent. The percentage of agreement within both the AFA respondents and the judges is 94.1 per cent. Less than half the students mentioned "analysis" or "skill in reasoning" as one of their criteria, while almost three-fourths of the AFA respondents and almost nine-tenths of the judges included it among theirs. Not one student listed "skill in

TABLE I
CRITERIA FOR RATING DISCUSSANTS

	Places ^a			Per cent Listing ^b			Per cent of First ^c		
	AFA	Jdg	Dsc	AFA	Jdg	Dsc	AFA	Jdg	Dsc
Knowledge of subject, evidence used	1	1	1	90.5	76.5	60.0	28.6	47.0	33.9
Co-operative thinking, integration into group, flexibility	2	3	2	94.1	94.1	67.7	19.1	11.8	9.2
Analysis, skill in reasoning	3	1	5	75.0	88.2	47.7	26.2	11.8	13.8
Ability to communicate effectively, delivery	4	5	6	82.2	52.9	58.5	1.2		3.1
Whether material was pertinent at moment offered	5	4	4	39.3	64.7	49.2	11.9	11.8	30.8
Amount of participation ^d	6	6	3	36.9	47.1	53.8	2.4	11.8	6.2
Skill in following the discussion pattern	7	7		17.9	17.7		3.6		
Language	8			26.2					
Integrity	9	7	8	16.7	17.7	10.8			
Helping the chairman to keep the discussion moving by means of summaries, transitions, etc.	10	9	7	15.5	17.7	10.8			

a. Based on sum of weighted scores.

b. Per cent noting this particular criterion, regardless of position in which they placed it.

c. Per cent listing this criterion as most important. Does not add up to 100 per cent because some respondents gave equal weight to all criteria they listed.

d. In some cases the respondent indicated concern with whether or not discussant participated enough; in others, with whether or not he participated too much; while still others listed the criterion without amplification.

following the discussion pattern" as a criterion, but 17.9 of the AFA respondents and 17.7 of the judges did. Language seemed to be of major concern to only one group, the AFA respondents.

In making this study I attempted to answer only a few of the many questions we should ask about discussion,

for it is an activity which could be of major importance in every forensic group. It is not so now on many a college campus. One of the reasons for this neglect of discussion is our lack of knowledge about it and its results. Additional research and experimentation should provide this knowledge.

EXCURSUS

Three ways of rendering observational evaluation are the intuitive, the analytically systematic, and the instrumented. Although the intuitive method is often hasty, biased, and whimsical, it may be as accurate for general evaluation if carried out by socially and intellectually sensitive persons as is the more analytical type. The diagnostic values of such evaluation are seldom dependable.

The more analytical and systematic type of observation is usually carried out with the use of a rating scale, or check list. There is no evidence that experienced observers improve their evaluations by use of such scales. They serve such purposes as a guide for the training of inexperienced observers, a convenient form for recording judgments, and a record of the observational evaluation rendered. They also provide a useful means of studying evaluational judgment and analyzing speech performance. Much of the criticism against such scales . . . should be more properly directed against the process of rating by the person using the scales. It is essential that the rater thoroughly familiarize himself with any scale before attempting to use it in test situations. If the scale is to work well, the rater must use it easily. If he cannot do this, the accuracy of recorded evaluation is bound to suffer.

To enable the rater to use a scale conveniently it should not contain too many items. The total number of items will depend upon the length of the observation. Moreover, terms used in the scale must be precise and meaningful to the observer. The rater should not attempt to discriminate more than five to seven degrees of difference in traits rated. The attempt to discriminate finer degrees of differences results in a false sense of refinement in the process of observational evaluation.—Franklin H. Knower, "What is a Speech Test?" *The Quarterly Journal of Speech*, XXX (December, 1944), 489-490.

CROSS-EXAMINATION IN ACADEMIC DEBATING

Lloyd H. Fuge and Robert P. Newman

OF all the criticisms of academic debating, perhaps the strongest is that it is stereotyped, dull, and over-formalized. This charge against orthodox debating may often be just, but there is an effective way of removing the dullness and obviating the criticism. This way is to break the monotony of solo speaking with two or more cross-examination periods.

Cross-examination debate is a great deal more like that of the courtroom and the legislative chamber than is the traditional style. Since we claim to be training some of our students in techniques they will use in law and politics, we cannot dismiss this advantage lightly. But the main advantage of cross-examination debate is its effect on the audience.

The forty minutes of dry harangue which four orthodox constructive speakers offer is usually enough to bore even the most interested listener. Small wonder that film and radio attracted people away from once-popular collegiate de-

bates! It is a harsh, but merited, criticism, that they are often not worth listening to. Cross-examination debate, we stoutly maintain, is likely to hold attention.

During three academic years and 181 debates before 71,720 people, we have observed, and recorded on tape, public reaction to cross-examination. The sample is large enough to be significant, the conclusion inescapable. The audience laughed at humorous exchange during cross-examination. It booed a browbeating questioner or a recalcitrant witness. It cheered skillful repartee under questioning. There are, of course, exceptions to these generalizations, but, as the tapes will prove, they are minor.

Let us hasten to add that not all these debates were good; some of them were downright poor. But in good and poor alike, the audience "came alive" at the first sharp exchange in the first cross-examination. After that, interest could never sink so low as it occasionally did during a dull affirmative constructive speech.

Of course, including cross-examination was not alone responsible for the success of 181 debates. The quality of the opposition certainly helped: Western Reserve, Westminster (Pennsylvania), West Virginia, Dickinson, Princeton, Notre Dame, Dartmouth, Yale, and Cornell sent outstanding teams to Pittsburgh to appear before high school, service club, and campus audiences. The shortened format also helped: no debate lasted longer than forty minutes, and each of them had only six speeches:

Affirmative Constructive: 7-9 minutes

Cross-examination: 3-4 minutes

Messrs. Fuge and Newman are, respectively, Assistant Director and Director of Men's Debate at the University of Pittsburgh. The former received his A.B. there in 1953, graduating *summa cum laude* in philosophy. He is currently a senior in the Pitt School of Law. The latter has two baccalaureate degrees: a B.A. (in speech) from the University of Redlands and another from Oxford University with a concentration in philosophy, politics, and economics, in which fields and from which university he also received his master's degree. Before coming to Pitt, Mr. Newman taught at Smith College and the University of Connecticut.

In a slightly different form, this essay has already appeared in the *Bulletin of the Debate Association of Pennsylvania Colleges*, whose editor, Dr. Thomas A. Hopkins, Chairman of the Department of Speech at Mount Mercy College, has graciously granted permission to reprint in *The Speech Teacher*.

Negative Constructive:	7-9 minutes
Cross-examination:	3-4 minutes
Negative Summary:	3-5 minutes
Affirmative Summary:	3-5 minutes

Basically, however, the chief factor in holding audiences was cross-examination. It personalizes and sharpens the competitive aspects of debate, forces adaptation in what might otherwise be canned, and encourages suspense. It is frequently possible to anticipate what will come next in an orthodox debate; such is rarely the case in cross-examination. As Wellman (see "References" below) points out, good cross-examination wins more court cases than do opening statements and summaries that lawyers address directly to juries.

Why, then, has the orthodox style dominated academic debates? The answer may lie in the fact that it is simpler and easier. It is the path of least resistance, and although debaters are usually not the most lethargic of students, the extra effort necessary to master cross-examination techniques often discourages them.

For cross-examination is more than the art of debate. All the essential elements of good debate are necessary: a strong case, good adaptation to the audience, adequate evidence, and skillful delivery. Good cross-examination demands in addition a quick wit and a facile tongue. Of course, novices lack these assets, and their first attempts at cross-examination may be sorry sights—but nothing ventured, nothing gained.

Cross-examination, in fact, is making its greatest strides in high schools. College forensic squads appear to be more conservative than their high school counterparts, but, even so, within a two-hundred-mile radius from Pittsburgh there are at least six annual inter-collegiate cross-examination tournaments.

In an attempt to provide thorough and systematic instruction in this difficult technique, we prepared the following materials for our own debaters and for those who attended the Eighth Annual Pitt Cross-Examination Tournament. We will welcome comment on our views. To some extent, we have drawn upon the four "References" we list, but our own experience has been our chief guide.

I. GENERAL

A. Purpose of Cross-Examination

To clarify an obscure point in an opponent's case, to expose factual error or unsupported assertion, or to obtain damaging admissions. It should not be used (as it is in law) to attack the witness' personal integrity.

B. Attitudes of Questioner and Witness

Both should appear to be reasonable, co-operative, and eager to please. Either one should be "marked down" for unpalatable sarcasm, obvious "stalling," or appearing to browbeat his opponent.

C. Relation to Case

The value of any cross-examination decreases unless the results are tied in to later speeches. The cross-examination should be an integral part of the debate, not a sideshow.

D. Delivery

Both speakers must talk to the audience. Cross-examination takes the form of an exchange between two debaters, but basically it is for the benefit of the listeners. In public debates it is vital that both speakers face the audience while questioning or responding.

II. THE QUESTIONER

- A. Controls the time, and may interrupt the witness to request shorter or more direct answers, or to indicate

that the answer he has given is sufficient.

- B. Must ask fair and relevant questions. He should neither comment on the answers, argue with the witness, nor make speeches. He should use his time for questioning alone, not for either constructive argument or summary. In fact, a conclusion is all the more effective if the audience reaches it without the questioner's help.
- C. Should have considerable scope in the questions he asks. Since the time is his, he may waste it if he wants to. The witness should answer even if the significance or relevance of the question is not immediately apparent to him.
- D. Should begin with common ground on which agreement may be expected, and proceed to areas in which disagreement develops or the witness makes significant admissions. The questioner may well begin with questions which reveal his purpose: "Do you maintain that the Nationalist Chinese Army stands as a bulwark against Communism in Asia?" "Yes." "And do you further maintain that recognition of Red China would weaken or destroy this bulwark?" "Yes." Agreement on such questions is almost certain, and the questioner clearly indicates the direction of his inquiry.
- E. Should develop his attack along the lines of his basic case. He should limit the number of objectives he tries to reach; a series of at least five questions, probing a single issue of the debate thoroughly and following up the leads which the witness' answers provide, is preferable to a miscellaneous assortment of questions lacking interrelations and adaptation to the witness' answers.
- F. May not insist on a simple "Yes" or "No" answer unless his question is simple, direct, and factual. Questions about why something is true are necessarily complicated, and the questioner cannot expect the witness to answer them briefly. Factual questions are best, and the questioner can ask them in enough different ways to lend variety to the cross-examination.
- G. Should phrase questions with the verb first, then the subject, and finally the object or modifying phrase, e.g., "Do you admit that Joseph R. McCarthy is the Junior Senator from Wisconsin?" He should avoid negative questions, or any phrasing with "not": "Do you not know that there have been thirty-seven violations of the Korean truce by the Red Chinese?" The answer to this can be only confusing.
- H. May remind the audience and the witness of a relevant fact by beginning the question, "Are you aware that . . ." or "Are you familiar with . . ." However, the questioner's motive in putting such questions should be to put the witness on record concerning the statement involved, and not to present materials of his own.
- I. Should summarize a series of questions on an issue by repeating an original opening question: "Do you still consider, in light of these facts, that the Chinese Nationalist Army stands as a bulwark against Communism in Asia?" This calls for a "Yes" or "No" answer, clearly indicates that the questioner has concluded that particular approach, and allows the members of the audience to draw their own conclusions.

III. THE WITNESS

- A. Must answer directly and briefly any legitimate question susceptible to a simple answer. He should not question the questioner (except in using a rhetorical question as an answer), nor should he engage in "stalling" tactics.
- B. May refuse to answer a tricky or unfair question—"When did you stop beating your wife?"—if he states a good reason for doing so.
- C. May ask the questioner to clarify a question, possibly giving his reasons for considering the question obscure, or may ask the questioner to stop making speeches and to continue his questioning.
- D. May qualify a question, if to do so is appropriate. He should state the qualification before his answer: "Do you believe in the desirability of democratic elections?" "For people educated in the tradition and practice of democracy, yes."
- E. Can exercise some control over the question period by controlling the timing of his answers. If he feels that the questioner is rushing him, he can slow down his answers. If he feels that the questioner is dragging out the question period, he can answer rapidly, exposing the questioner's ineptitude.
- F. Should not be afraid to admit ignorance if the question demands knowledge of an obscure fact.
- G. Must answer without consulting his colleague or receiving help from him.

IV. SAMPLE CROSS-EXAMINATION

Pitt affirmative team debating Dartmouth negative team at West View High School, 1 November, 1954, on the question, "Resolved: That Joseph R. Mc-

Carthy should be replaced as chairman of the Senate Permanent Investigation Sub-Committee." Mr. Balles (affirmative) cross-examining Mr. Waddell (negative):

Balles: Now let's get to the points that have been brought up so far. First of all, we've said he's not doing his job. Now, you and I realize the importance of Congressional investigating committees, don't we?

Waddell: Yes, indeed, I'd say so.

Balles: That's fine. As a matter of fact, Congress could hardly do most law-making without investigative powers, could they?

Waddell: That's quite true.

Balles: O.K. Now then, we agree that they investigate to legislate, don't they?

Waddell: Not entirely. There are three functions besides legislation. You also have public information in there.

Balles: All right. Now, do you know that Senator McCarthy has been investigating Communism? Obviously, from your speech you're fully aware of that.

Waddell: Right.

Balles: O.K. Do you know of any anti-Communist legislation he's been responsible for?

Waddell: Not as such. He's been responsible for . . .

Balles: Thank you. That's the answer I wanted. Was his committee formed to investigate finances and organizations, as my partner brought out?

Waddell: I believe his committee, as you said, was to eliminate waste. We feel that Communism is very definitely waste.

Balles: "Finances and organizations" is what's stated—isn't that right?

Waddell: Well, that's not what your colleague stated, no.

Balles: That's what he pointed out, but . . . My statement was "waste," but he pointed out, as he read the bill, "finance and reorganization," didn't he?

Waddell: If this also includes waste.

Balles: O.K. That's right. Do you know of any money-saving bills or reorganization that Senator McCarthy has been responsible for?

Waddell: Not as such, no.

Balles: O.K. Now, let's take the question of the number of Communists he's gotten out. Do you know of *one* Communist Senator McCarthy has been responsible for bringing to justice?

Waddell: What do you mean by "bringing to justice"?

Balles: That he has indicted and tried for the crime of Communism.

Waddell: There were eighteen before the Tidings Committee that were dismissed . . .

Balles: Now, wait a minute! They were before the Committee, were they not?

Waddell: They were before the Committee, yes.

Balles: But was this an indictment and a trial for Communism?

Waddell: Well, not . . . All right. Take the nineteen who were dismissed from . . .

Balles: No, don't ask me to take anything, please. Please answer my question: Were they indicted and tried?

Waddell: Which are these?

Balles: These nineteen you were talking about—or any others you can think of.

Waddell: Some of them were. Among them was William Remington.

Balles: Were they indicted and tried for the crime of *Communism*?

Waddell: That's right.

Balles: They *were*?

Waddell: William Remington was put in jail for perjury.

Balles: That's exactly what I'm getting at! They weren't tried for Communism.

Waddell: Well, actually it *was* Communism. They caught him on perjury.

Balles: You know this yourself, personally?

Waddell: That's right.

Balles: O.K., that's fine. I'm glad you know more than the Justice Department. [Laughter]

The questioner here prosecutes a major contention of his case over a period of two minutes, beginning with partial agreement on the legislative function of investigating committees, proceeding through a series of factual questions until the conclusion becomes clear that McCarthy had produced neither legislation nor conviction of any significant number of Communists. This section of the cross-examination lacks a conclusion such as, "Do you still believe in the importance of the legislative function of Congressional Investigating Committees?" This would call for a "Yes" or "No" answer, either one of which would be "incriminating."

V. REFERENCES

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BOOK REVIEWS

L. LeRoy Cowperthwaite, *Editor*

HISTORY OF SPEECH EDUCATION IN AMERICA. Prepared under the auspices of the Speech Association of America. Edited by Karl R. Wallace. New York: Appleton-Century-Crofts, Inc., 1954; pp. x+687. \$7.50.

Enlightening surveys and penetrating analyses of the development of principles and practices in the major areas of the field of speech establish this history as another landmark among the publications of our profession. As a pioneering work in the study of the educational backgrounds and traditions of our subject, the volume becomes an indispensable source for basic understanding of the teaching of speech in this country.

A quarter of a century ago the late Hoyt Hudson concluded a plea for the study of the tradition of our subject: "However far we may have come, whatever new ground we may have advanced upon, we shall go farther more surely, we shall hold the ground permanently, if we take care not to cut our lines of communication with the past." These twenty-eight background studies in the history of speech education in America in three groups: "The Heritage," "Rhetoric, Elocution, and Speech," and "The Educational Theatre" represent a monumental effort to strengthen our lines of communication with the past. They trace our tradition from colonial times to the period when Hudson made his plea.

As the editor explains, this work is not a definitive history: it is an exploratory project to set forth some of the information and interpretations that will contribute to such a history. The thirty-six authors, many of them well-known authorities, concern themselves mainly with "the use of speech in socially significant situations and the attempts to teach the art of oral communication in a formal educational environment." They present and evaluate movements and trends; objectives, theories, and methods; and major figures, groups, and organizations.

The scope of the work is broad: from English and colonial sources to twentieth century curricula; from collegiate literary societies to national fraternities and professional organizations; from speech in the public and private

schools to research in the universities. In each study the method is scholarly: systematic investigation with careful documentation.

The topics and treatment produce substantial content: (1) five patterns of English rhetoric in the period between the eighth and seventeenth centuries, (2) the transition from Ramean to classical rhetoric in colonial America, (3) public programs of student speakers in the colonial colleges and requirements and practices both in the curriculum and in student societies, (4) the indebtedness of American instruction in rhetoric to Ward, Campbell, Blair, and Whately, (5) origin, characteristics, and writers of elocution in England, (6) restatements in America during the nineteenth century of classical theory and their application to homiletics, (7) systematizing of rhetorical and elocutionary training in nineteenth century colleges, (8) the elocutionary movement in America, with emphasis upon the scientific study of voice production as well as upon the art of effective delivery, (9) the influence in America of the Delsartian tradition, especially as Steele MacKaye transmitted it, (10) contributions of Dr. James Rush to the study of voice in speech education, (11) speech activities of literary societies, (12) the evolution of intercollegiate debating, (13) the broadening and improvement of speech training in the nineteenth century schools, (14) history, principles, aims, and methods of five private schools of speech, (15) contributions of scholarship in linguistic phonetics and pronunciation to speech education in America, (16) the rise of experimental phonetics as a necessary scientific basis of speech education, (17) the importance of symbolic systems in teaching the deaf, (18) development of education in speech and hearing prior to 1920, (19) the profound changes in speech education in America between 1890 and 1920 in breadth, depth, and perspective, (20) origin and development of departments of speech and consequent changes in curriculum, (21) curricular development in speech education in twentieth century public schools, (22) the accomplishments of national speech organizations in raising the standards and improving the status

of the profession, (23) development of educational dramatics in nineteenth century colleges, (24) the shift from stock companies to professional theatre schools with the conception of the theatre as the art of production, (25) the recognition of college and university theatre instruction in the early twentieth century as important in the academic curriculum, (26) changes in standards, objectives, resources, and status of dramatics in high schools between 1900 and 1925, (27) the impact of the various kinds of professional schools in the early twentieth century upon the American theatre, and (28) the relation of national theatre organizations to the quantity and quality of theatre education, both curricular and extra-curricular.

The styles of the studies vary from somewhat barren reporting to extremely interesting exposition. A greater use of cross references would have reduced the repetition of names and facts which different authors use in different ways. The most satisfying studies interpret as well as explain: for example, Howell's essay on "English Backgrounds of Rhetoric" and Gray's article on "Some Teachers and the Transition to Twentieth Century Speech Education."

Suggesting omissions in a history not intended to be comprehensive may be presumptuous, but certainly some additions would strengthen the work. A further study of the influence of great teachers (for example, Cumnock, Dennis, and Sarett of Northwestern University, and Drummond, Hunt, and Hudson of Cornell) would be welcome. Likewise, there could be a fuller treatment of the contributions of leading schools and departments. Since 1925 is stated, but not adhered to, as the terminal date of the history, excluding a study of radio broadcasting in relation to speech education seems to be somewhat arbitrary. There could have been a development of such special topics as the place of discussion, creative dramatics, and other speech activities in the elementary schools, and the relation of speech to the language arts program.

A unifying introductory essay could have more adequately set forth the concept of speech as an integrated area of study than do the preface indicating the scope of the history and the introductions to the separate studies. Such emphasis is of particular importance at a time when the Speech Association of America is undergoing reorganization for the purpose of reinforcing that integration.

Some of the statements will surely provoke disagreement. Will members of the SAA accept the assertion that the organization has had only a perfunctory interest in the teaching of theatre (page 641)? Students of Winans will insist that the concept is "quality," not "manner" (page 435).

So important is this history to scholars and teachers in the field of speech and related areas that it deserves close reading in its entirety. It meets a long-felt need in our profession.

WILBUR E. GILMAN,
Queens College

RADIO AND TELEVISION COMMUNICATION. By Charles Frederick Lindsley. New York: McGraw-Hill Book Company, Inc., 1952; pp. xii+492. \$5.50.

Professor Lindsley here attempts to produce a comprehensive textbook in the fields of radio and television. The subjects he treats run the gamut of broadcasting from a historical review of its growth to a practical listing of exercises in the problems of production and acting.

The author divides his book into four parts. In Part I he deals with the history and development of radio, as well as with its social and economic significance today. He gives some attention to the regulatory aspects of radio as it relates to the governments of the United States and of Great Britain. Finally he discusses radio as a vocation and the role of radio talent unions.

In Part II Professor Lindsley presents the basic principles and types of performance, i.e., he writes of the nature of radio as a "sound" medium, and gives advice and guidance relative to preparation and performance to the radio speaker, the dramatic narrator, the announcer, the actor, and the producer-director. He includes a chapter on radio discussion which, with its review of the role of discussion in a democracy and its pointing up of the mechanics of preparation and presentation of discussion on the air, proves to be one of the best in the book. There is also a chapter on the planning, organization, and operation of a college radio workshop.

Part III is a single long chapter, "Television: The New Challenge." This is a rather quick review of hopes and fears for television as a medium of entertainment, education, and sales. There is some consideration of television writing and television production.

Part IV is a performance manual of production and acting problems including a variety of exercises designed to acquaint the student with microphone technique, studio practice, and music and sound effects as they apply to radio production.

An appendix reproduces the scripts of two "Town Meeting of the Air" programs dealing with television. The book also includes a glossary of radio and television terms and a selected bibliography of books and articles on radio and television.

Professor Lindsley writes with clarity and purpose throughout his text. He is at his best when he writes about radio. Parts I, II, and IV constitute a well-conceived, well-written textbook in radio broadcasting. Part III, however, does not seem logically to fit into the pattern. Its insertion seems to be arbitrary. This reviewer receives the impression that Professor Lindsley had for some time planned to write a textbook on radio and had organized his material carefully, only to learn from his publisher that anyone publishing a book on broadcasting after 1950 must necessarily deal with television as well as radio. Professor Lindsley's consideration of television, compared to his presentation of the principles of radio, is too general and theoretical to be of any great value as a textbook. At this writing (in justice to the author it should be noted the book is now four years old) many of the statements about and references to television are so dated as to be of little more than historical interest.

GLENN STARLIN,
University of Oregon

SPEECH AND HEARING THERAPY. By Ruth Beckey Irwin. New York: Prentice-Hall, Inc., 1953; pp. xii+243. \$3.95.

The author, a well-known teacher and practicing therapist, has divided *Speech and Hearing Therapy* into nine chapters in which she deals with specifics which she clearly and adequately defines. School administrators will surely find answers to many of their questions in this book, and it can readily serve as a guide for setting up new speech and hearing therapy programs in public schools.

At the outset Professor Irwin takes a rather positive stand on some of the questions active speech and hearing therapists are currently debating. For example, on page 10 she states, "The therapist should have a pleasing appearance with no annoying mannerisms." She

continues, "In some cases handicapped persons feel they should go into this field because they have an understanding of persons with similar problems." My inference here is that Professor Irwin believes that persons handicapped in speech and hearing should not act as therapists in public schools, an opinion with which not everyone will concur.

In her opening chapter Professor Irwin reviews the history of speech therapy, indicates state requirements for certification, and discusses the therapist's academic and personal qualifications. A student considering entering the field should gain much insight from this chapter. In the second chapter, the subject of which is preliminary organization of the therapy program, the author emphasizes the importance of personal, administrative, and teacher-parent relations, and those with community and state resources.

In Chapter 3, "Finding Children who Need Therapy," the author discusses typical methods of discovering children needing speech and hearing therapy. Her treatment of the objectives of the hearing-testing program and the three phases of such a program is of value. In Chapter 4, "Organizing a Speech and Hearing Program," she quite fully describes the procedures to follow in selecting schools, scheduling case-loads, selecting cases, and determining the sizes of groups for therapy.

Chapter 5 presents a "Clinical Approach to the Study of the Individual," and Chapter 6 is on "The Dynamics of the Educative Process." Chapters 7 and 8 are full of practical, detailed information on "Planning Instruction" in speech [Chapter 7] and hearing [Chapter 8] therapy. In the final chapter the author discusses in-service training of teachers and parent-education.

At the end of each chapter Professor Irwin cites problems for further study and reading. As either a textbook or a reference book, *Speech and Hearing Therapy* should prove most helpful, especially because of these items.

We have long needed such a book in the field of speech and hearing therapy. Both the novice and the veteran therapist can use it with profit.

HELEN VOGEL HUNT,
Fairfax County [Virginia] Public Schools

TWENTY-ONE YEARS WITH CHILDREN'S THEATRE. By Charlotte B. Chorpenning. Anchorage, Kentucky: The Children's Theatre Press, 1954; pp. xiii+112. \$3.50.

MINIATURE PLAYS [Volume I]. By Madge Miller. Anchorage, Kentucky: The Children's Theatre Press, 1954; pp. 150. \$3.00.

Children's Theatre Press' publication of these two books should considerably advance the cause of children's theatre.

Mrs. Chorpenning's little volume is most deceiving. Photographs of scenes from Children's Theatre productions at the Goodman Theatre occupy ten of its pages, and the remaining pages of text have generous spacing and margins. Yet this very small package holds some very valuable gems—of wisdom and experience. Some thought and patience may be necessary to discover them, however. In the first section of the book, "How Children Taught Me," Mrs. Chorpenning tells of her advent into children's theatre. After graduation from college she taught English Literature at the State Teachers College at Winona, Minnesota, and there developed her absorbing interest in the relationship between drama and life. This led her to specialized study at Harvard in George Pierce Baker's famous 47 Workshop, then to specialized teaching. All of this training and experience was in the field of theatre for adults, but after writing *The Emperor's New Clothes* (for the then newly-organized Evanston Children's Theatre, at the request of Winifred Ward) she directed all her talent, energy, and imagination toward writing and producing plays for the child audience.

Throughout her twenty-one years at the Goodman Mrs. Chorpenning continued to study children and to learn. In discussing what she learned, Mrs. Chorpenning apparently digresses from one production to another, illustrating her points with interesting anecdotes. It is all very pleasant, and suddenly the reader realizes that he, too, is learning a great deal about writing, directing, and staging plays for children.

In the second half of the book Mrs. Chorpenning discusses her class in writing for children's theatre, and here she becomes more explicit, without losing any of her delightful, rather rambling, anecdotal style. Most of her points are subtly implicit in the first section, but in discussing her class work Mrs. Chorpenning gives these points more meaning and in addition presents several lessons in creative direction and staging.

Miniature Plays helps to satisfy a need most workers in children's theatre have felt. A majority of previously published plays for children run for over two hours of playing time, unless drastically cut. That is too long,

especially for very young children, who are bound to be numerous in any community audience. Many of these plays also require an elaborateness of staging impossible in most small community theatres and schools auditoriums. *Miniature Plays* gives us four excellent scripts, each lasting not more than an hour, which can be trouped to schools or fitted into an assembly program.

The plays gain a certain tautness by their brevity, and the simplicity of staging sacrifices none of the magic and illusion of the theatre. By ingenious use of lighting, scenes in front of the curtain, and careful plotting and writing, Miss Miller has made it possible to produce these plays in theatres having few technical facilities. Although she gives no concrete suggestions for production, her stage directions are admirably clear, and she furnishes property lists and four production pictures for each play.

The four plays are *Pinnocchio*, *Snow White and Rose Red*, *Robinson Crusoe*, and *Puss in Boots*. *Pinnocchio* has a cast of eight (though it can be produced with six); the others, six.

Miss Miller has done excellent work in making good theatre out of these old stories. It is interesting to check her plays against Mrs. Chorpenning's list of suggested procedures for writing for children's theatre. Miss Miller's scripts score very high. They have an additional element: a delightful sense of humor. (It is somewhat surprising that Mrs. Chorpenning does not stress this element more strongly in her book.) Miss Miller manages to use comedy for "exercise spots," to develop character and plot, and, generally, to make all the plays good fun. Moreover, each has a clear dramatic line, and sufficient adult overtones to interest older children.

With Mrs. Chorpenning's book for inspiration and Miss Miller's for a practical start, more and more people should "get into the act" and reap the rewards of working in children's theatre. Junior and senior high school students in particular would gain more than experience in dramatics if they produced these plays for the elementary school children in their communities.

ALBERTA LEWIS HUMBLE,
University of Illinois

PHILOSOPHY AND ANALYSIS. Edited by Margaret MacDonald. New York: Philosophical Library, 1954; pp. viii+296. \$7.50.

In two senses this book is a sampling: the essays appeared in the philosophical journal

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Analysis, between 1933 and 1940 and 1947 and 1953, and they represent a unique type of philosophical method, not popularly known, but increasingly influential, closely connected with the names of Bertrand Russell, G. E. Moore, and Ludwig Wittgenstein.

In at least three particulars the authors are men of like minds. First, they are skeptical about the so-called "metaphysical" problems of traditional philosophy, their skepticism ranging from A. J. Ayer's thesis that metaphysical propositions are strictly meaningless to C. A. Mace's more guarded position that metaphysical language, "while admittedly nonsense of a kind," is "like poetic utterance" in that it is "the kind of nonsense the function of which is to communicate sense" ("sense" having here both cognitive and emotive components, since Mace appears to believe that even poetic utterances have some objective reference, and, therefore, some cognitive meaning).

Secondly, all the philosophers represented prefer discussion of very limited and very precisely defined philosophical questions, having little or no faith in the construction of the systems and *Weltanschauungen* popularly associated with philosophy.

Third, these men are word-conscious, wary of meaning and multiple meaning, and fairly convinced that the key to solving many of the traditional problems of philosophy (e.g., free will, the nature of time, the existence of the external world) is the analysis of language.

This writer considers the essays to be extremely competent, and worth the minute and patient reading required to comprehend them, but doubts the wisdom of advising anyone lacking considerable training in philosophy and familiarity with logical analysis of a highly technical order to tackle them. Some of the titles: "Russell's Theory of Descriptions," "Heterology and Hierarchy," "Natural Laws and Contrary to Fact Conditionals," should warn away any prospective reader who expects to find a book something like *The Tyranny of Words*. The posture of the authors of these papers is theoretical and investigational, not practical and expository, and the level of discussion makes great demands on the reader.

JOSEPH LALUMIA,
Kent State University

GROUP DYNAMICS: RESEARCH AND THEORY. Edited by Dorwin Cartwright and Alvin Zander. Evanston, Illinois: Row, Peterson and Company, 1954; pp. xiii+642. \$6.00.

Here is a collection of research reports and essays in the tradition of Lewin and his ap-

proach to group studies. The editors have arranged it in six parts dealing respectively with (1) approaches to the study of groups, (2) group cohesiveness, (3) group pressures and group standards, (4) group goals and group locomotion, (5) the structural properties of groups, and (6) leadership. The material is essentially the work of researchers and writers in the field of group dynamics over the past ten years. Most of it has appeared in technical journals or in books about the subject, a fact which does not vitiate the value of this anthology, which is intended to acquaint the reader with the research theory and methodology of those associated with the study of the dynamics of groups in action.

The collection includes reports of some of the classical studies of Lippitt, French, Bales, Deutsch, Bevelas, Jennings, Festinger, *et al.* This list of names reads very much like a roll call of the research scientists associated with the University of Michigan or in some way connected with group dynamics research and practice. Some of the more interesting reports are Cattell's on measuring leadership, Stogdill's on the relationships of leaders to organization, Festinger's on "Informal Social Communication," and Maier and Solem's on the contribution of a discussion leader to group thinking.

This book should be basic reading for any advanced course in group leadership and group discussion processes. Although the studies are not of the overt and applied technique of discussion as such, they provide a great deal of insight into the problems of group behavior.

The reviewer does not mean to suggest that the book contains all that may be or might have been included on the subject of group action. He regards as an evident weakness the brief treatment accorded the studies of content analysis in group communication. In fact, except for the essays of Festinger, Bavelas, and Kelley, the material on communication *per se* is rather skimpy. Perhaps the editors would explain this apparent shortcoming by citing their particular emphasis of design and purpose in making the collection.

The book has value from another point of view. It characterizes group dynamics as something more than a bag of tricks useful in manipulating groups. Misunderstanding of group dynamics, and failure to distinguish between research on group dynamics and the over-popularized "practitioners" have been too much in evidence.

In short, this is a good book, one worthy of

a place on any student's shelf, provided he is interested in the nature and behavior of people in groups. It is not a finished treatise on group dynamics theory; it is a set of hypotheses and the records of the testing of those hypotheses. Its value rests on the assumption that research is valuable in this field.

JOHN KELTNER,
Kansas State College

THE CHILD'S BOOK OF SPEECH SOUNDS IN RHYMES. By Sylvia Chipman. Magnolia, Massachusetts: Expression Company, 1954; pp. 43. \$1.25.

Dr. Dorothy Doob describes this paper-backed book in the foreword as "a fresh approach to the techniques of correcting speech defects of children." She adds, "Mrs. Chipman has formulated her material with imagination and with a real understanding of the needs of speech handicapped children."

There are three sections: "Vowels," "Diphthongs," and "Consonants." Mrs. Chipman does not make use of symbols of the International Phonetic Alphabet, for, as she writes in the preface, the book "is intended for the child." Each sound is associated with a word containing the sound, e.g., "E as in BEE," "A as in MAY," and "P as in PUPPY." A key word and a picture relating to that word further identify each sound. Two-, three-, and four-line verses emphasizing the sound (wherever possible, in initial, medial, and final positions) constitute the practice material.

Mrs. Chipman suggests in the preface that "in the beginning the child's recitation should be supervised by a person who is able to instruct in the correct way to say each sound, with the child learning first how to say the key word." She recommends the book for "use in the classroom and speech clinic" and as "helpful to mothers of small children for speech correction at home."

The illustrations of the key words are delightful. Mrs. Chipman has apparently constructed her verses with great care so that the child has many opportunities for practicing each sound as he recites the jingles.

This manual should be of value to speech therapists who concur with Mrs. Chipman's approach to speech therapy and her suggestions for using this material in the classroom and the home. To me, some of the jingles are contrived and lack a consistent metrical pattern. Some of them do not so much relate speech to elements within the child's "experience" as serve as vehicles for drill.

The assumptions underlying the therapeutic purposes of this manual do not appear to stem from the body of knowledge derived from "the science of man" and the application of this knowledge to speech therapy. For that reason, I believe that Mrs. Chipman's manual will be of doubtful value to those clinicians who, like me, consider language development and speech therapy interpersonal processes that move from the whole to its parts.

MARTIN H. SPIELBERG,
Arlington County [Virginia] Public Schools

INTRODUCTION TO SPEECH. By Charles T. Brown. Boston: Houghton Mifflin Company, 1955; pp. xii+458. \$4.25.

The somewhat prosaic title hardly suggests the freshness of this book. But the reader has only to turn to the first page to find the chapter title, "The Urge to Talk," and an eye-catching cartoon (an unassembled man tipping his hat to a startled girl). The chapter begins, "To speak is to be human. Other creatures bark, roar, howl, whinny, or chirp, thus releasing their satisfaction or disapproval of life and their environment." With such simplicity and ease, the author's style maintains the reader's interest throughout most of the text. Numerous cartoons and diagrams reinforce the readability.

Perhaps the book's major contribution is in interpretation of rhetorical principles in modern terminology. For example, early in Chapter 2 the communication engineering principle of "feedback" appears; treatment of audience adaptation in the next chapter is in terms of that concept. Other chapters in Part One, on first speeches and adapting to situations, are more conventional.

In Part Two, "Speech and Thinking," the author comes up with three titillating chapter titles which (in addition to their alliterative attractiveness) soundly suggest the contents of the chapters. The first of these, "Mind and Message," is a treatment of logic in fresh and simple language. Drawing on his experience as a naval officer, the author explains that "the ammunition of speech is molded in the speaker's thought. His assertion is a projectile powered by support, and the shell is language." He extends this analogy throughout the chapter, with frequent diagrams of mis-matched projectiles to illustrate errors in reasoning. The next chapter, "Subject and Substance," is not of the same figurative level, being a relatively commonplace treatment of choosing subjects and finding materials. In the third of the alliterative chapters, "Purpose and Pattern," the

author relates the speaker's purpose to audience attitudes, explains five types of speech organization, treats forms of support, introductions, and conclusions, and devotes four pages to language. A fifteen-page chapter on persuasion concludes this section of the book.

Part Three, "Some Speech Situations," includes chapters on listening, conversation, discussion, and argument. These chapters are non-technical expositions of generally well-known principles and forms. In the chapter on argument, instead of dealing with the well-worn types and techniques of debate, the author disparages "verbal warfare" and suggests means of "resolving conflict."

Part Four, "The Mechanics of Speech," comprising about a fourth of the text, is somewhat more technical and detailed than earlier parts. It contains chapters on bodily movement, voice production, vocal meaning, and voice improvement.

Self-analysis, overcoming fear, self-hearing, and speaker attitudes are the components of the final part, "Speech and Personality."

The book's strong points: its novelty, simplicity, and introductory character, are at the same time contributors to what may be its greatest weaknesses. In the author's commendable efforts to span so many aspects of speech in clear and interesting exposition, he may have neglected some very essential considerations, such as motives and emotions, language, and rhetorical style. Is it not more vital that a beginning student of speech thoroughly understand the process of abstraction, the emotional nature of his listeners, and various types of speech organization, than that he know about the arytenoid cartilages and the abdominal muscles? Perhaps a textbook can supply him adequate information on all these matters—but there is always the danger of "spreading it too thin."

Despite some apparent weaknesses in this respect, this book deserves the perusal of instructors in introductory speech courses, particularly those courses which are eclectic surveys of the fundamentals of speech.

H. HARDY PERRITT,
University of Florida

LISTENING FOR SPEECH SOUNDS. By Empress Young Zedler. Garden City, New York: Doubleday and Company, 1955; pp. xiv+145. \$3.00.

In this book designed for use by both classroom teachers and speech therapists the author presents material for auditory training. Dr.

Zedler holds the assumption that training in auditory discrimination is basic to the teaching of phonics and to speech therapy for "functional" articulatory defects.

She states four specific objectives for the book: (1) to provide materials for word analysis, (2) to provide scientifically accurate and attention-holding materials for the child, (3) to offer practical teaching materials for a coordinated program of phonics and speech therapy, and (4) to help the teacher not a specialist in phonics or phonetics to become aware of word perception and phonetic analysis.

The early part of the book consists of information and instructions for its use. The author clearly and concisely presents basic principles of sound production in speech. This presentation should be especially useful to classroom teachers.

A series of stories for children constitutes the major portion of the book. A separate story presents each of the speech sounds. Dr. Zedler welds a great deal of detailed information about the sounds into stories which hold together well, and which touch children's experiences and interest levels.

The basic assumption of *Listening for Speech Sounds* seems to be that children need a great deal of training in order to make auditory discriminations among speech sounds, making drill the important variable for the speech therapist working with "functional" articulatory problems. To the therapist who believes that most children develop "on their own" sufficient auditory discrimination for speech within the normal range (and that a more critical variable is the psychological barriers preventing some children from doing so) this book will be limited in value.

To classroom teachers seeking a clear explanation of speech sounds and materials for presenting them this book will probably be very valuable.

LOUISE M. WARD,
University of Alabama

CONCISE DICTIONARY OF AMERICAN GRAMMAR AND USAGE. Edited by Robert C. Whitford and James R. Foster. New York: Philosophical Library, 1955; pp. viii+168. \$5.00.

This reviewer is not sure what the editors of this book were trying to do, and doubts that they were themselves. Is their book intended to be a dictionary of spoken language? A guide for writing? Both? They do not make

clear this basic distinction between language and its recording in written form.

The editors cite Fries in their preface, and list his useful term "function word" among their entries. Yet their definition of a sentence is of the very kind to which Fries devotes a chapter of attack in his book, *The Structure of English*. They define this basic form as "a statement, question, or request so worded and placed as to make sense." (Fries follows Bloomfield in defining it as "an independent linguistic form," and goes on to warn against basing definitions on either content or meaning.)

Not being a teacher of English composition, I conferred with one about the merits of such entries as those concerning "comma splice" and "dangling participle." His criteria for such a book are that it (1) be easy for both student and teacher to use, (2) have clear and adequate explanations, and (3) have adequate coverage of correct and incorrect forms. His opinion was that this book does not measure up very well to these criteria, and that it does not offer enough contrasted examples of "good" and "poor" writing.

Treatment of word entries does not seem to be systematic. Are "nacelle," "kamikaze," "enjambement," and "supernova" to be considered items of "American" usage? And why "physics," but not "chemistry"; "psychodrama," but not "sociodrama"; "neptunium," but not "uranium"; "A-bomb," but not "H-bomb"; "phonological," but not "phonology"; "IALA," but not "IPA"? But students of American speech will be pleased to find "G.I.," "sweat out," "pin-up," "swing shift," "fallout," "goof off," "huckster," "stool-pigeon," and "red-baiter." Why do the editors define the latter term incompletely? They mention only politicians under it, and there are members of other professions deserving recognition here. And why do they indicate pronunciation diacritically for only a few entries?

Like Fries, the editors use the term "vulgar English"; they define it as "incorrect, ungrammatical, or provincial English." Because the word "vulgar" connotes a social and moral judgment for most people (including English teachers), they might have better used "popular American English." No American, however pedantic, would condemn another for being popular.

There are minor weaknesses, such as the lack of adequate cross references, and the alphabetical listing of proofreading marks, which causes the symbol for "deletion" to appear as the first entry under *D*. How many readers would think of looking there for it?

But the central criticism is that the authors do not make clear whether their dictionary is one of American grammar and usage as their title indicates, or one of English composition, or of both. As a supplemental aid in teaching composition, it may have some value; as a dictionary of the grammar and usage of the English as spoken in this country, it has little value beyond the listing of some current terms.

ROBERT W. ALBRIGHT,
Cornell University

THE SITUATION OF POETRY. By Jacques and Raïssa Maritain. New York: Philosophical Library, 1955; pp. x+85. \$2.75.

Drawing on their wide acquaintance with modern French poetry and the nature of aesthetics, these authors, one a poet herself, the other an eminent philosopher, discuss the similarities and differences among poetry as a distinctive human activity and other human functions, such as scientific knowledge, mystical experience, magic, or "the attempt to use knowledge as the source of occult power."

Raïssa Maritain contributes two chapters: "Sense and Non-Sense in Poetry" and "Magic, Poetry and Mysticism." Particularly incisive are her carefully-drawn distinctions between prose and poetry and the analysis of poetic words as both "signs" and "objects." In exquisite poetic prose, she shows how logical sense (itself extrinsic to poetry) always accompanies the poetic work. However, along with that, there will be a certain obscurity in all important poetry, since the poetic experience has "its source in a quality called religious—a soul immersing itself in its source." Since this process is essentially mysterious and unconscious, the poet can never reproduce his vision perfectly: hence the obscurity. Especially effective is her distinction between the objective of the poet who seeks ultimately to create "the Word," and the mystic who seeks "union with the Absolute in Silence."

Jacques Maritain offers two chapters: "Concerning Poetic Knowledge" and "The Experience of the Poet." Both reflect a sensitive, intelligent appreciation of all attempts at modern poetry as viewed from a consistent Thomistic approach.

Teachers of oral interpretation will find stimulating matter in all these essays particularly in Maritain's discussion of the nature of "subjectivity," the meaning of "signification," the nature of "existence," and "poetic knowledge as essentially unconscious." Equally im-

portant is Mme. Maritain's analysis of the need for readers of poetry to express "qualitative connections" (and thus manifest inflexional change) in order to express a necessary "intelligible signification."

In order to reap the rich harvest in this book, the reader needs acquaintance with Baudelaire, Rimbaud, Verlaine, and Nerval, as well as some knowledge of aesthetics. *The Situation of Poetry* is not easy reading, but those interested in the "real" meaning of poetry and the nature of the poetic process will find this small volume a treasure.

PATRICIA McILRATH,
University of Kansas City

INTEGRATIVE SPEECH. By Elwood Murray, Raymond H. Barnard, and J. V. Garland. New York: The Dryden Press, 1953; pp. x+617. \$4.75.

In this book the authors are doing what should be done: they are taking speech out of the realm of exhibitionism and are making it a functional part of the business of living together successfully. But there is a penalty for being ahead of one's time. This book points in a direction essentially sound, toward a recognition of the fact that all phases of the communicative process are dependent upon one another for effective performance at any given time, and that the whole is the province of the field of speech. But in this focusing the authors use a language and a method foreign to the student's background. This conclusion is based on an inadequate sampling of my own students, and in spite of it I salute the authors for the effort they have made.

Chapters such as "Communication Complexities and Disorders," "How We Find and Represent the 'Facts'," "Semantic Confusions in the Use of Words," "Communication in Group Development," "Socio-drama, Role-Playing, Sociometry," and "Leadership in Participation in Discussion" are lacking in comparable textbooks addressed to the general student. The work is full of pictorial illustrations (technically very good, my artist friend says), quotations, examples, and arguments from modern theories of human relations.

Will teachers and students so use the book as to achieve its purpose? I think we must recognize that the book is ahead of current instructional methods and terminology. It

therefore becomes the duty of those of us who are sympathetic with the book's direction to do all we can to bridge the gap between the book and the audience to whom it is addressed. To do so demands real teaching. Students must re-orient their previous experiences in speech to the terminology of this book. For example, the chapter on "Finding and Presenting the 'Facts'" does a better job than do similar chapters in many textbooks in discussing the relationships to "truth" in the use and testing of evidence, in the relationship of facts to people, as they must be related in every oral situation. Yet in this chapter I find no key to students' other experiences. Outlining, for example, is scarcely mentioned, except in an entirely new terminology. I hope that the readings and projects at the end of each chapter will orient both student and teacher to new demands.

The book raises many questions, as I believe the authors intended it to do. Some will disagree with the contents, their chief objection being, I suppose, that the authors depart too radically from traditional ideas of public speaking. To the extent that both proponents and opponents of the book make readjustments, it will become increasingly significant.

Sins of omission are relevant only in terms of the scope of the work. Taking the authors' purposes as stated, I would like to call attention to two omissions which I deem significant. One is a failure (from my point of view) to identify the modern value of the syllogism. I consider the syllogism not only a form in which to cast a method of reasoning, but also a means of identifying the point at which we may profitably debate disagreements. Many of our verbal relationships are conclusions. To establish them it is necessary first to discover their premises. By using the syllogism we can identify origins; then we ask, "Is the origin acceptable?" If the answer is "yes," we must accept the conclusion without further debate. If the origin is unacceptable, then we have a basis for investigation, discussion, research, debate, or whatever the situation may demand. And considering the background and training of the authors, I am very much surprised that they devote such scant attention to listening as an active process in the communicative environment.

J. H. BACCUS,
University of Redlands

IN THE PERIODICALS

Annetta L. Wood, *Editor*

Assisted by Carol Brinser and Marie Orr Shere

GENERAL

CAIN, EARL. "Why Take that Speech Course?" *Today's Speech*, III, 3 (September, 1955), 11-12.

Dr. Cain talks quite plainly to the student who is taking a required speech course against his will. Assigning this article as an outside reading to such a student early in the course might have a beneficial effect on his attitude.

LEE, IRVING J. "Leadership Without Imposition," *Today's Speech*, III, 3 (September, 1955), 3-5.

Discussing the case method as teachers of public speaking, oral interpretation, and dramatics may apply it in their classes (or in any discipline of which student performance is a part), the author relates what he learned in studying the speech performances of foremen in the Baxter Company. His final question is, "... would it not be fruitful to do a series of extended studies of men and women in a number of vocational, professional and avocational situations to see whether our reliance on our traditional subject matter is justified by the kinds of communication these people have and make?"

THORNE, EDWARD J. "Teaching is Not Salesmanship," *Today's Speech*, III, 3 (September, 1955), 5-6.

On the grounds that to the extent to which a teacher exerts an effort to "sell himself" he is robbing course content of the attention it deserves, the author attacks the widely-held view that the teacher must win acceptance of himself before he can win acceptance of the subject matter he teaches.

WHITMAN, HOWARD. "A New Way to Pay Teachers," *Collier's*, CXXXVI, 7 (30 September, 1955), 102-105.

The author concludes his provocative, well-documented essay on the merit plan with ... If good teachers are to get what they

are worth, they must be paid according to their worth. They will never get what they are entitled to so long as organized education insists that the best teacher shall not receive one penny more than the worst.

But no one can have his cake and eat it, too. Teachers must make up their minds whether they want to be a labor union or a profession. They must choose between "equal pay for equal work" and "better pay for better teaching."

WIKSELL, MILTON J. "Capitalizing on Criticism," *Today's Speech*, III, 3 (September, 1955), 13-14.

The teacher may apply these wise remarks about criticism to himself, as well as pass them along to his students.

PUBLIC SPEAKING

CALLAGHAN, J. CALVIN. "Are We Really Teaching Them to Communicate?" *Today's Speech*, III, 3 (September, 1955), 32-35.

This article consists of excerpts from an address the author addressed to summer session students at Syracuse University. Dealing primarily with the content of speech as an academic pursuit and the value of such a course, he predicts that superintendents of schools and high school principals "... will shortly, surely, come [under] an attack—from parents, from industry, and business, from all sorts of people in all walks of life—saying: why are you failing to train our children in this fundamental skill [communication]?"

TACEY, WILLIAM S. "Banquet Speaking," *Today's Speech*, III, 3 (September, 1955), 7-10.

In an unusually comprehensive discussion, the author, himself "well known in his area as an after dinner speaker of wit and polish," presents a useful format of behavior both for the person who must select a speaker for a

banquet and for the speaker selected. For the selector he suggests how to choose a speaker, how to invite him to appear (including a statement of the importance of follow-up correspondence), how to receive the speaker in the community, how properly to set the stage for his speech, how to prepare the audience, how to make the introduction at the banquet. For the selectee he has suggestions on completing the arrangements for his appearance, *preparing* to prepare his speech, proceeding with his "immediate preparation," gauging audience reaction, concluding the speech, and evaluating its success.

FORENSICS

KARSTETTER, ALAN. "Group Dynamics as a Factor in Speech Communication," *Today's Speech*, III, 3 (September, 1955), 21-28.

The author presents the nature, the history, and the contributions of the developing concepts of group dynamics. He evaluates textbooks in speech according to the use made of these concepts, and appends an extensive bibliography.

SPEECH CORRECTION

BLOOMER, HARLAN H. "Defective Speech: A Source of Breakdown in Communication," *The Southern Speech Journal*, XXI (Fall, 1955), 1-11.

The author reviews the importance of communication, stressing the fact that as our civilization becomes more complex there is increasing need for transmitting messages beyond the range of the unaided human voice. He cites the progress we have made in this area in recent years, and calls attention to the high premium we thus place on intelligible speech.

He follows this introduction with a discussion of defective speech and its effect on both the individual and society. He concludes by stating that the work of speech diagnosticians, therapists, and teachers will be easier if they recognize the functions which speech serves.

DOOBS, DOROTHY, BOLES, GLEN, and BOBRICK, GLADIS. "Simultaneous Group Meetings of Cerebral Palsied Children and their Parents," *Educational Research Bulletin*, XXXIV (14 September, 1955), 141-152, 167, 168.

The authors report a program of educational therapy for cerebral palsied children and concurrent counseling for their parents which was conducted at Hunter College during

the spring of 1954. This program was a research project, a community service, an educational experience for undergraduate students, a therapeutic program for cerebral palsied children, and an adult-education program for their parents.

The group of children consisted of thirteen ambulatory cerebral palsied individuals, ranging in chronological age from five to twenty-four, with intellectual capacities ranging from "normal" to severe retardation. They and their parents met simultaneously from two to four-thirty on eight consecutive Saturdays with professional staff members. The objectives of the therapeutic work with the children were to promote socialization and to provide opportunities for developing a sense of personal worth. The parents discussed the problems encountered among themselves and their children.

The authors report a high degree of satisfaction with the results of their pilot study, and suggest that others conduct similar studies. They recommend follow-up work to ascertain permanence of improvement.

LUTZ, KENNETH R. and MOOR, FRED B. "A Study of Factors in the Occurrence of Cleft Palate," *The Journal of Speech and Hearing Disorders*, XX (September, 1955), 271-283.

The authors of this study compiled data on 303 case histories of cleft palate in the files of the Los Angeles County General Hospital. The sample yielded the following findings: (1) more children with cleft palates were born in June, July, and August than in other months, (2) the incidence of cleft palate was greater among Caucasians than among either Mexicans or Negroes, (3) fifty-five per cent of the cases were males, (4) bilateral clefts involving lips, alveolar process, and palate were most common, (5) there were associated physical deformities in twenty-five per cent of the cases, (6) stillbirths occurred twice as often among cleft palate cases as they did among non-cleft palate controls, (7) there appeared to be no relationship between occurrence of cleft palate and maternal age or parity, and (8) familial recurrence of cleft palate was noted in slightly less than three per cent of the studied cases.

SCHAEF, ROBERT A. "The Use of Questions to Elicit Stuttering Adaptation," *The Journal of Speech and Hearing Disorders*, XX (September, 1955), 262-265.

The author asked 12 adult stutterers (11 male,

1 female) a series of 14 questions designed to elicit approximately 100 words, 6 times in succession at a single sitting. The dual purpose of using questions was (1) to approximate more nearly free conversation and (2) to provide a less artificial situation for the subject. The investigator concludes that the question and answer technique yielded measurable stuttering adaptation comparable to that which other investigators using reading passages have obtained.

SLAGLE, ALTON H. "Lab—with a Sound Heart," *The Texas Outlook*, XXXIX, 8 (August, 1955), 12-14.

This article is a rather dramatized account of the work of the Speech Therapy Clinic at Texas Technological College. Its purpose appears to be to support the statement of the director, Miss Helen Lindell, that more properly trained therapists and more speech centers are necessary to solve the problem of speech correction.

TONN, MARTIN. "Children Must Learn Speech," *American Childhood*, XLI, 1 (September, 1955), 29-30.

The author points out the large numbers of children and adults with defective speech, and states that parents and teachers are becoming aware that "a child with a speech defect is truly handicapped." He further says that the classroom teacher may adequately help a "good share" of these children "with the guidance of a speech therapist." He suggests a number of speech activities the teacher can use. He closes, "The classroom teacher has a busy schedule each day. She may have to help these children a few moments before or after school or at the noon hour."

RADIO AND TELEVISION

NELSON, HAROLD E. "Educational Television," *Today's Speech*, III, 3 (September, 1955), 15-16.

This article contains valuable suggestions of available aids and avoidable pitfalls for the teacher just about to enter the field of educational television.

WOODS, DAVID. "Is Radio Drama a Dying Art," *Today's Speech*, III, 3 (September, 1955), 17-20.

Analysis of the current offerings of dramatic programs on radio leads to the conclusion that, although some of the old-timers (at least ten years old) are still extant, others are no longer on the air, or have moved into the next dimension, television. Yet, "Three networks combine to offer a solid section of day-time serial drama with hardly a conflict for time between them. A listener in the eastern standard time zone begins the day with the local ABC outlet. . . . At eleven forty-five she must switch to CBS. . . . At noon there is a fifteen minute break for lunch, flavored, perhaps, with a bit of news. Twelve-fifteen and it's back to CBS, however, for the afternoon lineup. . . ."

AUDIO-VISUAL AIDS

"Quick Facts on Magnetic Tape Recorders," *Audio Record*, XI, 4 (September-October, 1955), 2-17.

This "1955-1956 Tape Recorder Directory," including names and addresses of manufacturers, numbers and prices of models, statements on frequency response and other technical data, is indispensable to the teacher or department currently planning to buy a tape recorder.

AUDIO-VISUAL AIDS

Jon Hopkins, *Editor*

DISCS

POET'S GOLD: "The Day is Done," "The Children's Hour" (Longfellow)*; "A Child's Laughter" (Swinburne)*; "The Lamb," "The Tiger" (Blake)*; "A Happy Thought," "The Whole Duty of Children," "Good and Bad Children," "My Shadow," "The Land of Counterpane" (Stevenson)*; "Paul Revere's Ride" (Longfellow)*; "The Concord Hymn" (Emerson)*; "O Captain! My Captain!" (Whitman)*; "Barbara Frietchie" (Whittier)*; "The Deacon's Masterpiece" (Holmes); "There was a Child Went Forth" (Whitman)*; "Little Boy Blue" (Field)*; "The Owl and the Pussy-Cat" (Lear)*; "Jabberwocky" (Carroll)*; "The Law of the Jungle" (Kipling); "The Rime of the Ancient Mariner" (Coleridge). Read by Helen Hayes, Raymond Massey, and Thomas Mitchell. RCA-Victor. One 12" disc, No. LM 1812. 33 $\frac{1}{3}$ rpm. \$3.98. *Available in 45 rpm. EP album No. ERB 29. \$2.98.

POET'S GOLD: "Rubáiyát of Omar Khayyám" (Fitzgerald)*; "Ode to a Grecian Urn" (Keats); "The Ballad of the Harp-Weaver" (Millay)*; "The Raven" (Poe); "The Fiddler of Dooney," "The Lake Isle of Innisfree," "When You Are Old" (Yeats); "On First Looking into Chapman's Homer," "On Seeing the Elgin Marbles" (Keats)*; "My Last Duchess" (Browning); "Elegy Written in a Country Churchyard" (Gray)*; "The Battle of Blenheim" (Southey); "Tomlinson" (Kipling); "The Battle-Hymn of the Republic" (Howe); "Recessional" (Kipling)*. Read by Helen Hayes, Raymond Massey, and Thomas Mitchell. RCA-Victor. One 12" disc, No. LM 1813. 33 $\frac{1}{3}$ rpm. \$3.98. *Available in 45 rpm. EP album No. ERB 27. \$2.98.

POET'S GOLD: VERSES OF TODAY: Poems by Archibald MacLeish, Wallace Stevens, Edgar Lee Masters, Dorothy Parker, Edwin Arlington Robinson, Ogden Nash, E. B. White, Hilaire Belloc, Louise Bogan, T. S. Eliot, Robinson Jeffers, Phyllis McGinley, Richard Eberhart, W. H. Auden, Oliver St. John Gogarty, "H.D.," and Dylan Thomas.

Read by Geraldine Brooks and Norman Rose. RCA-Victor. One 12" disc, No. LM 1883. 33 $\frac{1}{3}$ rpm. \$3.98.

The actor Raymond Massey produced the first two of the discs listed above. Although the first is intended chiefly for children in the primary grades, students in high school and college will enjoy it more. And mature listeners will discover that the records have an ample degree of nostalgia for them.

Miss Hayes' reading for rhyme, rather than for meaning, is disappointing. In fact, her unnecessary emphasis on end words makes one anticipate her next line, and teachers of speech may consider her interpretation a bad example. Mr. Massey and Mr. Mitchell are all that one could hope for, and make the first two discs treasures for posterity. Most memorable is Thomas Mitchell's warmth in interpreting "The Deacon's Masterpiece." I found his degree of communicative understanding high enough to evoke chuckles from twelve-year-olds.

Whit Burnett chose the poetry for the third disc, and it is for sophisticated tastes. The calibre of performance is high. Each reader displays the requisite versatility for interpreting so wide a range of poetry. From the standpoint of quality of interpretation, this disc is the best of the three. Its content certainly limits it to college classes.

PHYLLIS S. ELLIOTT,
Kent State University

FILMS

BETTER CHOICE OF WORDS. Coronet Instructional Films. 1952. Sound. 10 minutes. Sale: Black and white, \$50.; color, \$100.

This film shows how a group of high school students improved their vocabularies. They studied how to choose the best words for the "occasion, purpose, and audience." They learned to avoid such overworked words as "good." The film emphasizes the importance of choosing the best word for the most effective expression and to choose the appropriate word for the listener: the one which will have the most vivid meaning for him.

The film should encourage better use of words in speech and English classes on the junior and senior high school levels. Sound and photography are fair, which rating the film as a whole deserves.

BUILD YOUR VOCABULARY. Coronet Instructional Films. 1948. Sound. 10 minutes. Sale: Black and white, \$45.; color, \$90.

By keeping a vocabulary notebook in which he records words new to him, Mr. Smith begins to acquire a new and functional vocabulary. By using them immediately, he fixes new words in his mind, and conscious effort enables him to determine correct meanings of words from their contexts.

Students on junior and senior high school and college levels should view this film profitably. It will help them to build workable vocabularies, and discourage their use of non-effective words. The approach emphasizes the necessity of knowing the specialized vocabularies of various vocations. With its human interest, expressed through its depicting relationships among family members, this film promotes and encourages the use of motion pictures in adult education.

Sound and photography are good.

MICHAEL DUBETZ,
Kent State University

YOUR VOICE. Encyclopaedia Britannica Films, Inc. 1949. Sound. Black and white. 10 minutes. Rental: \$2.50; sale: \$50.

This film provides rapid coverage of the four phases of voice production: respiration, phonation, resonance, and articulation. It presents actual motion picture photography of the vocal folds in operation, and animated drawings and demonstration materials to explain these various processes of speech production.

However, the general presentation is somewhat oversimplified. The exposition of each of the phases of voice production is quite sketchy; none is sufficiently developed to be really informative.

The primary value of the film seems to be the creating of a general interest in the basic aspects of speech. It could be used in broad survey courses at either high school or college level. Beginning students in vocal music would also find it suitable.

DONALD WILSON,
Kent State University

TAPES

MACBETH. Acted by Maurice Evans, Judith Anderson, and others. Produced by the National Broadcasting Company. 60 minutes. Available from the National Tape Repository \$1.00.

Habitual grumblers may complain that this shorter-than-an-hour adaptation of one of Shakespeare's tragedies has slaughtered the Bard, but they would find fault with every radio production, and would probably be dissatisfied with a theoretically perfect presentation of the play in its entirety.

The cutting, in my opinion, retains the full flavor and mood of the original. It is a privilege to hear Maurice Evans and Judith Anderson perform, and the competent professionals who support them: Everett Sloan, Thomas Chalmers, and Romney Brent, for example.

The recording can be valuable in teaching amateurs to interpret Shakespeare, for young actors and actresses can greatly profit from this skillful interpretation on the tape—with the aid of a teacher's analysis. The cast artfully use techniques of emphasis essential to the communication of the form and poetical language of Shakespearean drama. Study of the duration of sounds, the varied pitch changes and inflections, the use of the degrees and forms of force, the variety in rate and rhythm, should reveal to the unskilled some of the fundamentals of good acting.

The recording may also be an asset in teaching voice production and articulation. The well-supported tones and the crystal-clear articulation of the cast are exemplary standards.

Whether one uses it for teaching oral interpretation, voice and articulation, or drama—or for sheer enjoyment—this radio broadcast of *Macbeth* is outstanding.

T. V. BARKER,
Lehigh University

GREAT IDEAS OF THE AGES. A University of Chicago Roundtable Discussion. 30 minutes. With Claire Booth Luce and Mortimer Adler. Available from the National Tape Repository. \$1.00.

Although in this developmental dialog Mrs. Luce tries earnestly to play the role of the unsophisticated and uninitiated housewife seeking the key to culture, her efforts are not always successful. Sometimes she does not ask quite the right question (from Professor Adler's point of view), but he readily adapts by re-phrasing the question to fit his planned an-

swer or replying to the unvocalized question in his own mind.

All this verbal pawing at the subject is apparently designed to create an aura of suspense and mystery relative to a new key to old wisdom. Then the key is revealed: *The Synopticon*: a topical index to a set of great books, ranging from the works of Plato to those of Freud. Here, indeed, is a useful tool for those seeking to discover what the leading figures in Western thought have had to say on any of the questions which persistently haunt the mind of man. Professor Adler then demonstrates how one may use this index if he has access to the fifty-four volumes of *The Great Books*. Here is a tool which can enable college students to deepen the stream of thought in discussion, to relate today's problems to questions of principle. They need such a tool, and should use it.

To summarize, this tape can be useful in discussion classes to illustrate some of the strengths and weaknesses in the technique of the developmental dialog and to acquaint students of discussion with an aid to the stimulating and enriching of their minds.

PAUL CRAWFORD,

Northern Illinois State College

ORAL INTERPRETATION

TAPE EXCHANGE

In addition to the six tapes listed in this

department in *The Speech Teacher* for January, 1955, the following are now available from the SAA Tape Exchange, c/o Professor L. H. Mouat, San José State College, San José 4, California:

1. "A Nightmare Sequence," poems by Stephen Vincent Benét, read by Ruth Dougherty, student, San José State College.
2. "English and Scottish Ballads" (ten tapes), read by George Emmerson, San José State College.
3. Dramatic readings from Shakespeare, Browning, and other authors, read by Frederic Hile, Morningside College.
4. A cutting of Ernest Hemingway's *The Old Man and the Sea*, read by Shirley Hooper, student, San José State College.
5. Poems by Edith Sitwell, read by Ray Irwin, Syracuse University.
6. "Love's Courage," a lecture-recital on the Browning letters, read by Sara Lowrey.

Members of the Speech Association of America may obtain any (or all) of these tapes by mailing a blank tape and return postage to Professor Mouat, who urges, "do not let professional modesty prevent you from sending a tape of your own to add to the Exchange library. Send a single-track, half-hour tape (7.5 ips.) of a selection (or selections) read by yourself, your colleague, or your students."

THE BULLETIN BOARD

Waldo Phelps, *Editor*
Assisted by Ordean Ness

ADDITIONS: NEW COURSES, CURRICULA, FACILITIES, AND STAFF

On 27 October the staff of the Speech Clinic at Bradley University were hosts at the dedication of the new Speech Clinic House on campus. An extensively remodelled university-owned residence, Speech Clinic House has observation and therapy rooms, a classroom, an acoustical room, and a conference room, and offices.

New members of the Bradley speech staff are Robert K. Cagle, Director of Dramatics, and Leon M. Aufdenberger. Michael Cody and William Colsch are new graduate assistants.

The Central Michigan College of Education now offers a master's degree in Speech and Hearing Rehabilitation. Its Division of Clinical Services has recently received a substantial grant from the Federal Department of Health, Education, and Welfare for the extension of its work in speech correction and hearing rehabilitation.

Newcomers to the faculty include J. Alan Hammack and Wade Knisely, Assistant Professors of Speech and Drama, and Keith Maxwell and Marvin Chernoff, who are audiologist and speech pathologist, respectively, in the Division of Clinical Services.

A committee consisting of a speech therapist, a teacher of public speaking and speech education, a specialist in elementary education, and one in secondary education has just completed a revised schedule of tests of speech performance required of all prospective teacher candidates at Humboldt State College. The committee required or advised approximately half the examinees to take further speech training.

Under the chairmanship of Dale Bingham, a state advisory committee on speech therapy has approved a more flexible program of speech correction in Iowa. The requirements concerning the number of speech centers and the number of pupils enrolled have been

dropped. Correctionists will work under a "three-level" plan which Ernest Fossum of Iowa State Teachers College proposed. The levels are curricular speech (speech improvement integrated with classroom work throughout the entire curriculum), classroom teacher work, and clinical. The committee has recommended that the current requirement of at least one three-hour course in speech correction for issuance of the standard elementary school certificate be continued.

Maurice Pullig has joined the faculty of McMurry College, Abilene, Texas, as Instructor in Speech and Director of Drama.

David Krueger has accepted appointment as Lecturer in Speech at Occidental College.

The Speech Department of Oregon State College has begun closed-circuit television broadcasting in its new studios in Shepard Hall, the building housing the department. The first series of programs was prepared in co-operation with the staff of Station KOAC, the state-owned radio station which has its main studios on the Oregon State campus.

Donald Henry has joined the staff to direct plays and to teach classes in community drama.

Dale D. Drum is a new member of the faculty of the Department of Speech at Pennsylvania State University. Hal Dorsey and Ned Christensen have joined the staff of the Speech and Hearing Clinic as half-time instructors.

Joseph Stockdale, formerly of Purdue University, has joined the faculty of the Department of Speech of Santa Barbara College, replacing Evelyn de Voros, who has accepted another position.

New members of the faculty of the Department of Speech, Radio-Television, and Drama at the University of Houston include Ed Pincoffs, Assistant Professor of Speech; Robert Olian, Associate Director of Forensic

Joseph Coffey, Staff Director; and Frank Bock, Technical Director.

Jack Bensen and Frazer D. White have joined the faculty of the Speech Department at the University of Miami.

The Department of Speech of the University of Michigan has installed two Vidicon cameras for instructional use, supplementing the four Image Orthicon cameras in the University television studios. Advanced classes will continue to use the Orthicon cameras, but members of beginning classes will work with the Vidicons.

Jim Bob Stephenson and Robert Reinhardt have joined the instructional staff of the Department of Speech.

The Speech Clinic at the University of Michigan has expanded its out-patient services through the Division of Speech Correction Services. The staff's quarters are now in the new Out-Patient Clinic of the University Hospital.

Residential quarters have been provided for the Speech Clinic Dysphasia Division through the co-operation of the University Service Enterprises. Twelve of the patients accepted for training (an intensive program consisting of five full-day sessions per week) are housed in the new living quarters.

New members of the teaching and laboratory staff of the Clinic are Gerald Freeman, Instructor, and Maryanna Bender, Clinician in the Dysphasia Division.

The graduate college of West Virginia University has authorized the Department of Speech to offer a course of study leading to the Master of Science degree in Speech Correction and Audiology. The new curriculum is significant in that students ineligible for the Master of Arts in speech because they lack the undergraduate requirements in speech may gain admission to the Master of Science program if they hold a baccalaureate degree from an accredited institution and have had at least two years' successful professional experience in some field such as psychology, sociology, medical sciences, nursing, or teaching. The curriculum includes courses in speech correction, speech pathology, audiology, and psychology in addition to supervised clinical experience.

FORENSICS

Under the direction of Norman Leer, a new member of the faculty, participation in inter-collegiate debate is again an extra-curricular activity at Fresno State College this year.

Humboldt College was host to a debate and public speaking tournament sponsored by the Northern California Forensic Association on 4 and 5 November.

Wayne N. Thompson and Lenore Evans of the Chicago Undergraduate Division of the University of Illinois are conducting the Fifth Annual National Contest in Public Discussion, which is open to all universities, colleges, and junior colleges in the United States. Each entrant prepares and records on tape a twenty-five minute discussion of the national question and mails the tape to a designated judging center. The 1954-1955 contest attracted thirty-three entries. The University of Texas, the University of Houston, and Los Angeles State College won first, second, and third places respectively. W. Norwood Brigance, John Keltner, and Kenneth G. Hance judged the finals.

Navy Pier was the site of the Ninth Annual Freshman-Sophomore Debate Tournament on Saturday, 10 December and of the annual high school tournament on 7 January. Wayne N. Thompson directed the college meet, Carl A. Pitt the high school event.

The Department of Speech of Purdue University sponsored the Indiana High School Debaters' Conference on 2 and 3 December.

University of Wisconsin debaters met the Cambridge University team on 15 November. The question was, "Resolved: That the rearmament of Western Germany is detrimental to the best interests of the free world."

CONFERENCES, CONVENTIONS, AND WORKSHOPS

The Connecticut Speech and Hearing Association held its fall meeting on 26 October at the Milford High School. The program was a symposium on "The Speech Teacher's Part in the Program for Mentally Retarded Children."

Officers for 1955-1956 are Gladly Lou Thomas, President; Val Chevron, Vice-President; Hilda Amidon, Program Chairman; Kathryn Keller, Secretary; Dennis Ellsworth, Treasurer; and Florence Lewis and Geraldine Garrison, Consultants.

The Speech Department of Fresno State College and the Central California Section of the Western Speech Association jointly sponsored a conference on educational television

on Saturday, 5 November. Edwin Lombard, Director of Television at Fresno State College, supervised the conference.

The Illinois Speech Association held its Silver Anniversary Convention on the campus of Illinois State Normal University, Normal, on 4 and 5 November. William P. Sandford, first president of the Association, delivered the keynote address.

Jarka Beaurian has joined the faculty of the New York State College for Teachers at Albany as an Associate Professor of Speech and Dramatic Art.

The Pennsylvania State Speech Association held its annual convention at the Sylvania Hotel, Philadelphia, on 7 and 8 October.

The Department of Speech of the University of Illinois, in co-operation with the University of Illinois Summer Session and the State Division of Services for Crippled Children, sponsored its eleventh annual Summer Residential Center for Handicapped Children from 26 June to 5 August. Thirty-six children, aged ten to seventeen, attended.

The Department of Speech and the Illini Forensics Association sponsored their Fifth Annual High School Debaters' Workshop on 12 November. Activities included an analysis of the high school topic by a University subject-matter "expert," a demonstration debate by varsity debaters, and discussion groups for high school students at which IFA members presided.

From 22 to 30 July Elton S. Carter of the Pennsylvania State University conducted a "Special Intensive Seminar" in general semantics at Bard College. The Institute of General Semantics sponsored the seminar.

From 11 to 14 September, Harold P. Zelko, assisted by Harold J. O'Brien and Elton S. Carter, directed a workshop in Management Communication Skills on the Penn State campus. The program consisted of intensive training in speaking, listening, conference, and writing for industrial management and staff personnel.

The Department of Speech of the University of Michigan sponsored its fourth annual conference on Speech Communication in Business and Industry on 27 and 28 June. Forty representatives from fifteen industries and or-

ganizations participated in the two-day training conference.

The Department held its Annual Speech Conference on 15 and 16 July. Guest speakers were Thomas A. Rouse, Lester Thonssen, Kenneth G. Hance, Waldo W. Braden, J. Jeffery Auer, Harlan H. Bloomer, Father G. V. Hartke, Charles L. Balcer, Gordon E. Peterson, Sam Lowrey, Warren Guthrie, and Robert Hudson.

The twenty-fourth consecutive session of Shady Trails, the University of Michigan Speech Improvement Camp, convened at the camp site on the shores of Grand Traverse Bay near Northport on 27 June. The eight-week session featured extensive training programs in stuttering, post-operative cleft palate, mild cerebral palsy, hard-of-hearing, and articulation. Ninety-six boys and young men, representing more than a score of states and two provinces of Canada, enrolled in the camp.

ON THE STAGE AND ON THE AIR

The fall play at the Chicago Undergraduate Division of the University of Illinois was *Time Out for Ginger*, on 18 and 19 November. Frances McCune Goulson directed.

This season marks the twenty-first year of continual theatrical activity at the University Street Playhouse of Fresno State College. Celebration of this "coming of age" includes the inauguration of a children's theatre program under the direction of Margaret Dutton, a new member of the faculty, the opening of a new area theatre, and the production of eight full-length plays (one each month) during the academic year. The first semester production schedule included *Bell, Book, and Candle*, 17-20 October; *The Lady's Not for Burning*, 14-26 November; *Heidi*, 5-17 December, and *The Caine Mutiny Court-Martial*, 15-21 January.

As part of the centennial celebration at Linfield College, the Department of Drama will revive the plays which the three directors serving the Department during the past twenty-five years produced. The actors who played under them will be honored as well as the directors, and the Department also plans a forensic reunion for all former debaters and Linfield graduates who are now debate coaches.

Fall semester plays at Oregon State College were *Bell, Book, and Candle* and *Night Must Fall*.

The Speech Department of Southern Illinois

University and the Chamber of Commerce of Branson, Missouri co-sponsored the first season of the Shepherd of the Hills Summer Theatre last July and August. The company consisted chiefly of Southern Illinois students, who earned academic credit for their work under the direction of Archibald McLeod. In conjunction with the project, H. R. Long conducted a publicity workshop for students in the SIU Journalism Department. One of the features of last summer's bill was an original adaptation of the Ozark legend which inspired the name of the theatre. Charlotte McLeod is the author of the play, which is planned as an annual production.

This season's bill on the SIU campus includes *My Three Angels*, *Cry! The Beloved Country* (a new verse adaptation by Felicia Komai), *Twelfth Night*, and *Papa is All*. The cast will tour the latter to approximately forty communities before their campus opening in the spring.

Kenneth Burns of the Department of Speech at the University of Illinois was chairman of a series of readings for "The Library Presents" over Station WILL during August. Readers (in addition to the chairman) were Robert Cagle, Joan Morehouse, Robert Wilhoit, Genevieve Richardson, and Robert Hooban.

During the 1955 summer session the University Theatre presented *Yes, My Darling Daughter*, *Mr. and Mrs. North*, and *The Emperor's New Clothes*. The high school students participating in the Illinois Summer Youth Theatre presented scenes from *Liliom*, *The Beaux' Stratagem*, *Alice Sit-by-the-Fire*, and *The Taming of the Shrew*. Scheduled for production for 1955-1956 are *Born Yesterday*, *King Lear*, *Hedda Gabler*, *The Caine Mutiny*, *Court-Martial*, and *Man and Superman*.

During the past summer session the radio-television staff of the Department of Speech of the University of Michigan presented a special program on the theme of the Michigan summer session, "Michigan in History." Dale Stevenson (then a student, now with the educational television station of the Detroit Board of Education) wrote the half-hour on-stage radio play which began the program. A fifteen-minute kinescope on the Soo Locks and an original television drama, "Mason of Michigan," by Bethany Wilson followed the radio play.

The summer playbill included *Ring Around the Moon*, *Bell, Book, and Candle*, *Heartbreak*

House, and, in conjunction with the School of Music, *Fidelio*. First productions this season were *The Good Woman of Setzuan* and *The World of Tommy Albright*, by Russel Brown, a student whose play won the 1955 Hopwood Award.

The Extension Division and the Department of Speech of the University of Wisconsin are co-sponsoring a series of thirteen television programs on great orators. F. W. Haberman is host for the series, which began on 26 October. He conducts interviews with authorities on each orator, and an actor re-creates excerpts from some of the speeches to which "the world listened." Five commercial television stations in Wisconsin will receive kinescopes of the programs, and audiences can obtain study-guides for a non-credit course.

Major theatre productions on the Wisconsin campus this season include *Dial M for Murder*, *The Confidential Clerk*, *Gianni Schicchi* and *Trial by Jury* (a double bill co-produced with the Department of Music), *As You Like It*, and *The Fifth Season*.

Studio productions, which students direct, include *The Maker of Dreams*, *Impasse*, *The End of the Beginning*, and *Bartholomew Fair*.

PERSONALS

Lillian Aitchison has been promoted to an assistant professorship at Bradley University.

Wayne E. Brockriede is the new Supervisor of Forensics at the University of Illinois.

Donald C. Bryant was one of the participants in a symposium, "Whither the Humanities?" which the College of Liberal Arts and University College of Washington University presented as part of their conference on "The Scientific World Picture and the Humanities" on 14 October.

Theodore Hatlen, Chairman of the Department of Speech at Santa Barbara College, has completed a play, *Close Quarters*, which had its premiere in November. The play is about the problems of a married Korean veteran who returns to college.

Barnard Hewitt will be on sabbatical leave from the University of Illinois during the second semester. He will conduct research on materials available for studies in the American theatre, including private collections.

Henry Vander Heyden has been promoted to an assistant professorship at Bradley University.

James C. Kelly has just published a booklet,

"Audio-Visual Speech Reading," which contains exercises for teaching speech-reading to hard-of-hearing children. A limited number of copies is available to interested persons, who may reach the author at 333 Illini Hall, Champaign, Illinois.

William M. Sattler addressed the third annual conference on Personnel Management which the Bureau of Industrial Relations, the Extension Service, and the Department of Speech of the University of Michigan co-sponsored at the House of Ludington in Escanaba.

Edwin Schoell of Santa Barbara College recently received the first award in the fifth annual Norton Gallery of Art contest for playwrights. The title of the play (on which Mrs. Schoell collaborated) is *The Plotsov Plan*.

The Norton Gallery will present it some time during the current season.

Charles Shattuck was on sabbatical leave from the University of Illinois from late February to early September of last year. He spent most of that time in London studying the current English theatre: principal organizations and buildings, schools, amateur groups, conferences, and performances.

J. Wesley Swanson of the University of Illinois was on sabbatical leave during the past academic year. His study of the art of Edward Gordon Craig took him to France, Italy, Spain, and Portugal as well as to England.

The National Foreman's Institute has published a pamphlet by Harold P. Zelko, "Are You a Good Listener?"